

# Billboard

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**& INDEPENDENT LABELS**

Follows pages 44 & 46

VOLUME 101 NO. 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 11, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

## The (Sales) Winner Is . . . Grammy Show Performers

This story was prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK Greater exposure for new and lesser-known talent during the national telecast made the 1988 Grammy Awards an even greater sales catalyst than it has been in previous years, say dealers.

Stores say developing acts Melissa Etheridge, Toni Childs, Sinead O'Connor, and Take 6 were among those that profited most from Grammy showcase exposure, while emerging country singers K.T. Oslin and Lyle Lovett also saw boosts.

"On every single artist that performed, we saw huge impact," says Jeff Cohen, buyer for Milton, Mass.-based Strawberries Records, Tapes

and Compact Discs. "In past years, the performers were more established bands, but this year, most of the performers were developing acts."

Multi-award-winners Bobby McFerrin and Tracy Chapman, who both performed during the broad-

(Continued on page 101)

## Key Global Markets Love That CD \$10 Billion In '89 World Sales Predicted

BY NIGEL HUNTER

LONDON The compact disk achieved a volume growth of 56% in the three key world markets during 1988 with a total of 390 million units sold. That total is predicted to rise to 540 million units this year.

These figures, contained in a sur-

vey released by BIS Mackintosh, the major business consultant in electronics here, are based on CD shipments in the three main world markets of the U.S., Japan, and Europe. Based on projections for those markets, Mackintosh estimates 1989 world demand for CDs at 650 million units worth \$10 billion.

Not unexpectedly, Japan is leading the CD race with more than 20% of homes equipped with players and developing markets for in-car and personal/portable hardware. In Europe and the U.S., less than 15% of homes possess CD players, but in both markets CDs have overtaken vinyl records in value, and, in Europe, are already matching the value of prerecorded cassettes.

Consumer research on both sides of the Atlantic reveals a keen appetite for disks, with each owner purchasing an average of 16 to establish a library during the first year of possessing a CD player. In the long term, purchases average between nine and 10 disks a year.

The survey declares that the major

(Continued on page 101)

## More Country Acts Croon Own Tunes

BY EDWARD MORRIS

NASHVILLE An increasing number of country acts are writing and producing their own songs, although the practice is still far from common in this songwriters' town. The current surge of artists who

control their own material is especially pronounced among new acts, a category that until recently relied almost totally on the guidance of established producers.

While the numbers fluctuate, about a third of the Billboard Hot Country Singles chart in any given

week is now occupied by songs that are written or co-written by the acts that have recorded them. From one-fourth to one-third of the entries are self-produced. For years, rock acts have exercised such across-the-board influence, but it is a relatively

(Continued on page 90)

## New System Can Track Radio With Computers

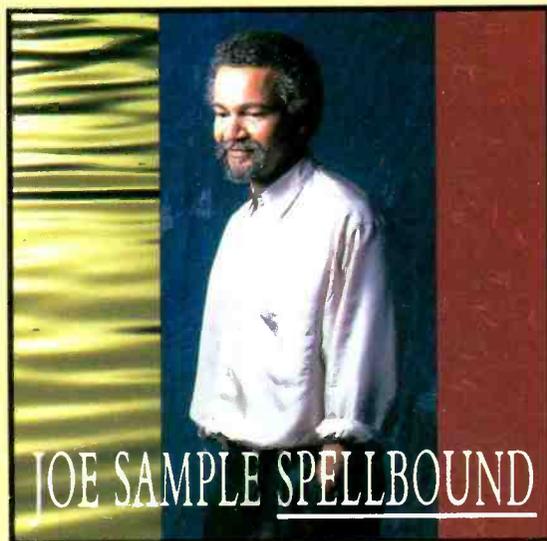
BY KEN TERRY

NEW YORK A new electronic monitoring service that tracks music and advertisements on radio and television may change the way airplay is reported to the trades while opening up new possibilities for radio stations, retailers, performing rights societies, and broadcast media advertisers.

Broadcast Data Systems, the New York-based company that developed the system, plans to have its computerized monitors operating in the top 50 U.S. markets by September. By fall 1990, it expects to monitor at least 78 markets covering an estimated 85%-90% of the

(Continued on page 86)

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Joe Sample's Warners debut, *Spellbound*, is the most stimulating solo effort yet from this keyboard cornerstone of the legendary Crusaders. His daring change in direction will surprise and delight longtime fans—and win many new ones. Guest vocalists Al Jarreau, Michael Franks and Take 6, strong originals, and covers that run the gamut from Ruben Blades to Ellington. On Warner Bros. Cassettes, Compact Discs and Records. (4/2/1-25781)



boy george

high hat

boy george \*high hat

(12/14-91022)

On Virgin Compact Discs, Cassettes and Records.

## U.K. Record Biz Tops \$1 Billion

LONDON The recording industry in the U.K., fueled by a powerful sales surge in the fourth quarter, became a \$1 billion business for the first time last year.

Record shipments worth \$1.071 billion for the entire year were 16% higher than the 1987 total of \$924 million. In the fourth quarter alone, there was a 19% gain in shipments compared with the same period in 1987.

The just-released British Phono-

(Continued on page 100)

**PRO** **DUPLICATION**

Follows page 48



INTRODUCING

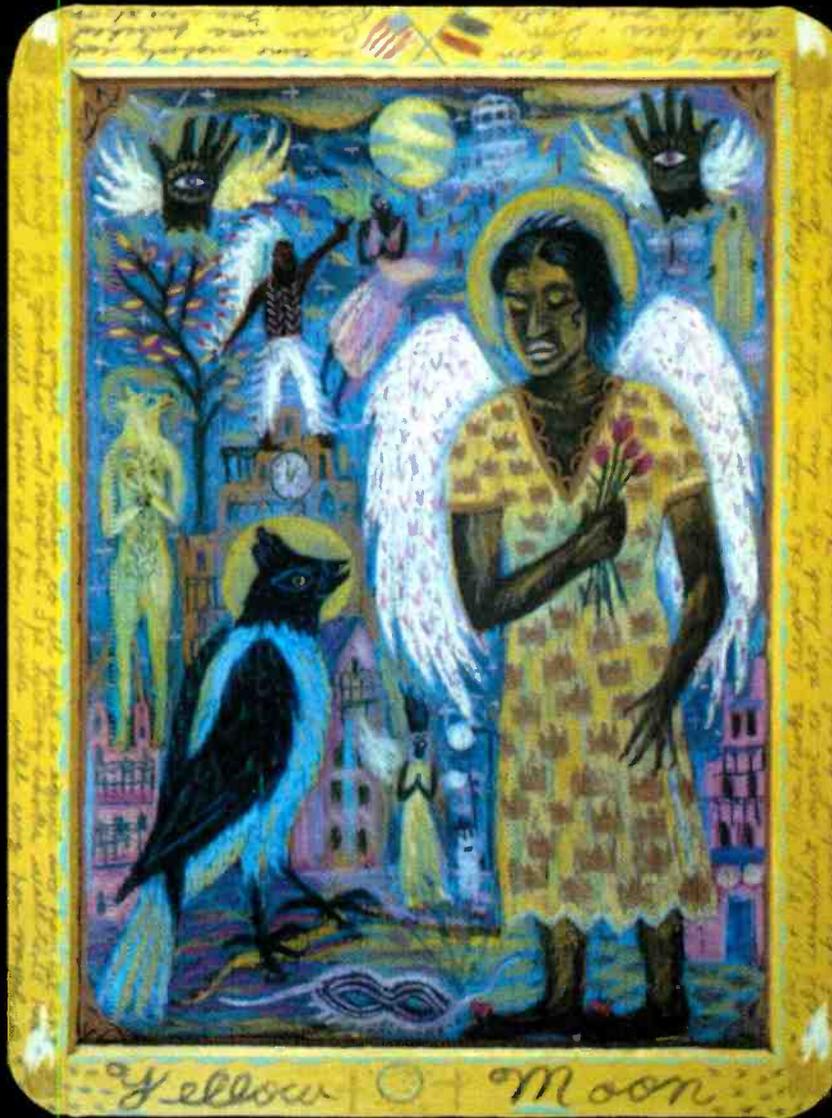
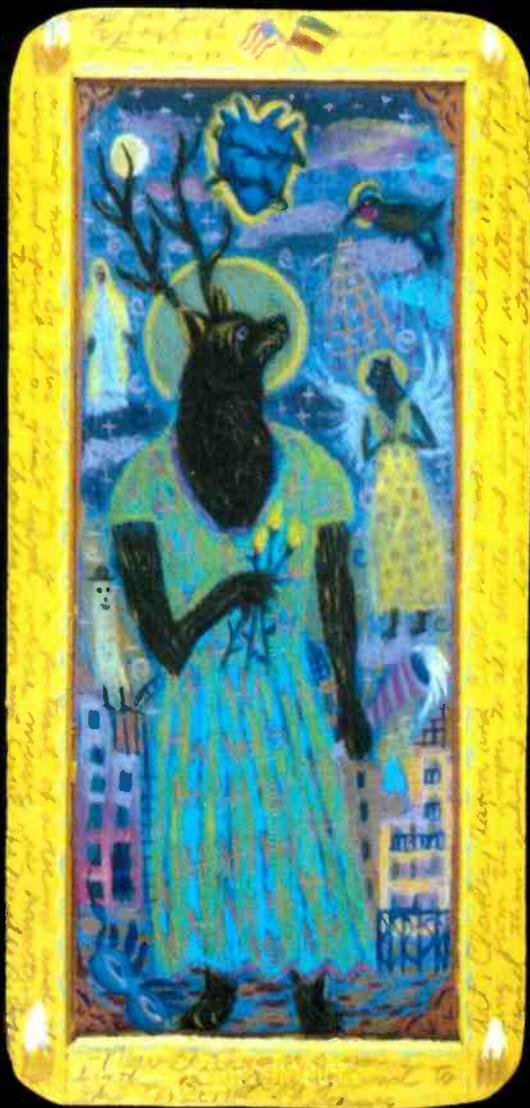
**OBR**

Original Black Records makes a strong debut with Alyson Williams, "Raw," and Blue Magic, "From Out Of The Blue." THE Label of the 90s. OBR/Columbia—A Division of Def Jam.

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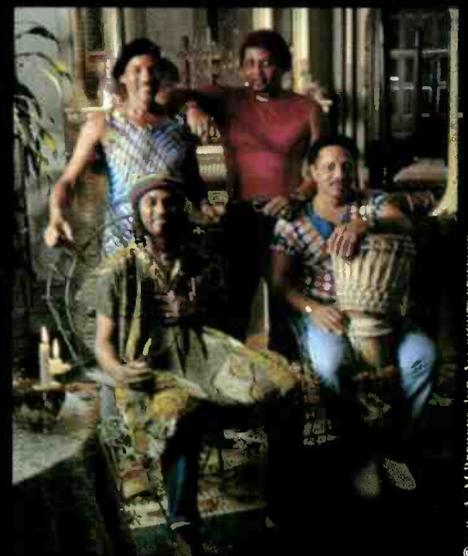
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PRODUCED BY DANIEL LANOIS

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# Billboard CONTENTS

VOLUME 101 NO. 10

MARCH 11, 1989

## LISTENERS JUST SAY NO . . . OR YES

"Don't Worry, Be Happy" has something to worry about. Seems the Bobby McFerrin tune got blown up on the air at a California radio station. The fate was dictated by listeners voting in one of the yes/no music tests that have recently found renewed popularity with radio programmers. Radio editor Sean Ross reports on the spread of the concept and the reasons behind it. **Page 10**

## A Look At The Retail Chain Gang

Billboard has updated its Guide To Music Chains, and the new directory shows that the two biggies, The Musicland Group and Trans World Music Corp., have only gotten bigger. Senior retail editor Geoff Mayfield discusses the results. **Page 44**

## GRAPHIC LANGUAGE FOR CD

If you haven't heard much about CD+Graphics, just wait. Warner New Media and JVC Co. of America are mounting a retail promotion for the product this spring that will include bringing hi-tech kiosk displays to retail stores. Billboard technology editor Steven Dupler reports. **Page 86**

- **NARM Convention Preview** Follows page 44
- **Spotlight On Indie Labels & Distributors** Follows page 46
- **Pro Duplication/ITA Spotlight** Follows page 48

## FEATURES

88 Album & Singles Reviews	102 Inside Track
70 The Beat	79 Jazz/Blue Notes
72 Boxscore	80 Latin Notas
6 Chartbeat	87 Lifelines
80 Classical/Keeping Score	87 Market Action
67 Clip List	75 Nashville Scene
33 Dance Trax	22 Power Playlists
4 Executive Turntable	40 Retail Track
79 Gospel Lectern	25 The Rhythm & the Blues
42 Grass Route	29 Rossi's Rhythm Section
94 Hot 100 Singles Spotlight	10 Vox Jox

## SECTIONS

25 Black	66 Music Video
82 Canada	47 Pro Audio/Video
68 Classified Actionmart	10 Radio
9 Commentary	35 Retailing
75 Country	70 Talent
50 Home Video	87 Update
81 International	58 Video Retailing

## MUSIC CHARTS

Top Albums	Hot Singles
31 Black	15 Adult Contemporary
38 Compact Disks	28 Black
78 Country	29 Black Singles Action
85 Hits of the World	76 Country
79 Inspirational	77 Country Singles Action
80 Latin	90 Crossover 30
16 Modern Rock Tracks	32 Dance
42 New Age	85 Hits of the World
96 Pop	27 Rap
16 Rock Tracks	92 Hot 100
	94 Hot 100 Singles Action

## VIDEO CHARTS

55 Business And Education	64 Videocassette Rentals
55 Health And Fitness	52 Videocassette Sales
61 Kid Video	50 Videodisks

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# Disney Opens Animated Campaign Vid Sell-Thru Recipe Lists Jell-O, Toys

BY AL STEWART

NEW YORK Walt Disney Home Video says the pump is primed for sell-through. After selling 11.5 million videos during the holiday season, including 7.2 million units of "Cinderella," the company is set to launch its most ambitious summer sell-through effort ever.

Thirty-four animated features, highlighted by seven titles making their video debuts, will be offered for a list price of \$14.95 each. The promotion will offer consumers an opportunity to purchase a Disney stuffed-animal toy for \$2.99 and will also feature a sweepstakes tie-in with Jell-O gelatin. All of the titles have a May 16 street date. The prebook cutoff is April 25.

"We saw sell-through take off last Christmas; now we are giving dealers the tools to make it a year-round business," says Ann Daly, VP of marketing, domestic. "These are highly collectible titles at a very attractive price point. When you include the offer of a Disney plush toy for only \$2.99, you have a very exciting sell-through program that will appeal to video specialty stores as well as



Consumers who buy any any one of the 34 videos in Walt Disney Home Video's summer sell-through promotion will have the opportunity to purchase one of two stuffed animals (pictured above) for \$2.99 each plus \$1.25 for shipping and handling. All of the titles in the sell-through promotion, including seven previously unreleased features, have a list price of \$14.95.

the larger stores."

Daly notes that the premium incentive offer is a first for Disney. With the purchase of any video in the promotion, a plush-toy cartoon character—one of the Disney chipmunks, either Chip or Dale—will

be sent to consumers for \$2.99 plus \$1.25 for shipping and handling. The stuffed animals, which can otherwise be purchased only at an authorized Disney store, have a retail value of \$12.95 each. The promotion will run until Aug. 31.

The tie-in with Jell-O will be linked to six titles in the promotion that feature Donald Duck. Dubbed "the Ducktales series," the set includes two new features, "Lost World Wanderers" and "Duck To The Future."

Highlights of the tie-in with Jell-O:

- A sweepstakes that will award 10,000 "Lost World Wanderers" videos to consumers. (Jell-O has also vowed to donate 25 cents to the Children's Miracle Network for each entry received.)

- An extensive media plan to announce the sweepstakes, including nationally televised commercials featuring Jell-O spokesman Bill Cosby and a newspaper insert expected to reach some 50 million households.

- A free Ducktales character Jell-O mold with the purchase of Jell-O products.

(Continued on page 95)

## Billboard Lists 30 Singles Biweekly HOT RAP CHART DEBUTS

NEW YORK As part of its continuing expansion of information features, Billboard this week introduces the Hot Rap Singles chart.

The new biweekly chart lists the best-selling singles in this fast-growing genre. The chart will appear in the black music section (see page 27).

The chart is based on sales reports from a panel of 77 stores. Each store provides Billboard with a list of their 20 best-selling rap singles. The results are tabulated into a 30-position chart.

Says rap chart manager Terri Rossi: "This music has made a major contribution to contemporary R&B and to the profits of the entire record industry. The introduction of this chart will provide valuable information and also give proper credit to the performers, writers, and producers who make this music so successful."

The chart features a legend with information on cassette maxisingle and CD single availability. Sales of 7-inch singles are not tracked.

## Support For Execution Puts Cat Stevens In DJ Doghouse

BY PETER LUDWIG

NEW YORK Reactions were swift but varied at radio stations across the country in the wake of Yusef Islam's Feb. 22 endorsement of the Ayatollah Khomeini's call for the execution of "Satanic Verses" author Salman Rushdie. By the end of the week, Islam, formerly known as Cat Stevens, was the subject of a boycott at some stations and the butt of on-air jokes at others.

A&M Records, which has a dozen titles by Islam/Stevens in its catalog, had no comment on the brouhaha over his remark.

AC WEBE Bridgeport, Conn., GM Vince Cremona says, "As soon as the item came across the wire [Feb. 23] we pulled the tracks we had in rotation. There were only a half-dozen or

so, but we pulled them all.

"The idea was actually PD Curt Hansen and MD Stormin' Norman's. Stormin' saw [the story] on the wire and yelled, 'This is bullshit.' He talked to Curt, who immediately agreed [to pull the tracks]. We've said this on the air a few times and have gotten a lot of phones—all positive. We then gave this to AP and they put it on the wire."

Cremona says he would put the Stevens tracks back in the library "if he rescinded [his statement], or if the issue was somehow resolved. Point of fact, though, I don't think anyone's going to miss Cat Stevens all that much."

By early morning on Feb. 24, a number of stations contacted by Billboard had initiated their own (Continued on page 18)

## Early Returns Low For 'E.T.,' Say Vid Distribbs

This story was prepared by Jim McCullaugh and Earl Paige.

LOS ANGELES Four months after street date, "E.T. The Extra Terrestrial," the biggest-selling home video to date, is apparently experiencing what many in the video trade are calling remarkably few returns.

However, retailers and distributors point out that it still may be too soon to accurately gauge returns, since one deadline for returns passed only last month, while another is set for May.

One chief of a major video store web guesstimates that, on MCA's total shipment of some 15 million units of "E.T.," returns may be 7% or even less—considered a fairly low percentage for such a high-volume title. Several industry observers attribute the low figure in part to the fact that dealers are holding onto unsold copies in the expectation of selling them sooner or later.

Also pivotal is the speculation by accounts on whether "E.T." will be taken off the market by the time of the May return deadline. Originally, MCA Home Video indicated that the title would be offered for a "limited time only," a policy still understood to be in force.

One dealer says if the film's creator, Steven Spielberg, "yanks it off the market for five years or so, you'll want to hang onto all you have."

An executive of a large rackjobbing firm says he has not experienced unusually heavy returns. "It's been no problem," the source says, expressing some surprise because of what he describes as a very liberal returns policy from MCA Home Video.

Initially, the returns ceiling was (Continued on page 95)

# 'Mystery Girl' Is Singer's Top-Charting Album Orbison Finds Posthumous Success

BY CHRIS MORRIS

LOS ANGELES Roy Orbison's fans are honoring the late vocalist's memory in record stores, rocketing two current albums featuring the singer into the top 10. His catalog recordings also have worked their way up the charts in the weeks since Orbison's death Dec. 6.

In only its fourth week on Billboard's Top Pop Albums chart, "Mystery Girl," Orbison's new Virgin Records release, climbs five slots to No. 8 with a bullet this week.

Incredibly, considering Orbison's hit-laden career, it is the artist's first solo album ever to enter the top 10. "Roy Orbison's Greatest Hits," his previous top chart performer, peaked at No. 14 in 1962; the Monument release spent a total of 140 weeks on the chart and was certified gold.

"Mystery Girl" joins "The Traveling Wilburys," the all-star session featuring Orbison, Bob Dylan, George Harrison, Jeff Lynne, and Tom Petty, in the top 10. In its 18th week, the Wilbury Records/Warner Bros. album, which has already been certified platinum, holds at No. 4, after rising as high as No. 3.

A pair of two-record Orbison greatest hits albums—Virgin's "In Dreams," a set of 1987 rerecordings of his best-known songs, and Rhino's "For The Lonely: An Anthology, 1956-1965," a collection of Sun and Monument classics—stand at No. 130

and No. 140 respectively on this week's Top Pop Albums chart. Both records declined slightly this week; the Virgin package had previously entered the top half of the chart.

The first single from "Mystery Girl," "You Got It," rises to No. 25 with a bullet on Billboard's Hot 100 this week. No Orbison single has reached that level since the MGM Records release "Ride Away" peaked

at No. 25 in August 1965.

The performance of Orbison's records recalls similar situations in the past in which an active performer's unexpected death resulted in enormous posthumous sales.

Following Elvis Presley's sudden death in August 1977, his then-current album, "Moody Blue," rose to No. 3, and five of his catalog titles—

(Continued on page 100)

## Morton Downey Jr. Tries To Hit The Charts Again

BY BRUCE HARING

NEW YORK Morton Downey Jr., the mouth that roars across America on his daily TV talk show, is ready to use a kinder, gentler way to reach people—with a record album.

"Morton Downey Jr. Sings" hits the racks April 3 on Compose Records, distributed by the Newark, N.J.-based PPL. The album, which will be available in cassette, CD, and LP versions, explores topics covered on Downey's show: "Operate, Operate" hits doctors; "The Old Man" is about homelessness; and "Lady Of The Night" is about pros-

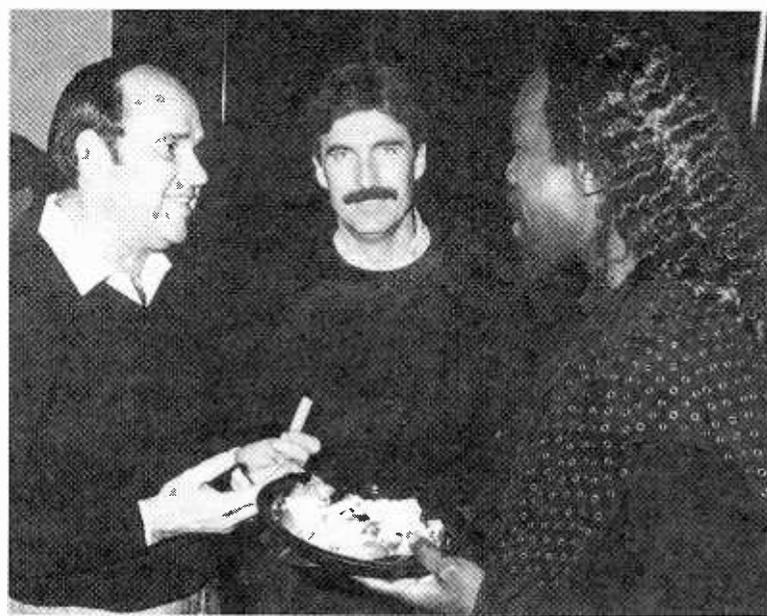
titution.

David Lloyd, a Downey associate for 18 years, wrote every song but one and sings on two tracks. The first single has not been determined, but probably will be "Zip It," a takeoff on Downey's famous catch phrase.

Surprisingly, the album is not Downey's first musical foray. He previously scored several Billboard country chart hits in the '50s and received production credits on the surf hits "Wipeout" and "Pipeline."

"Singing's always been my first love," Downey says. "If I upset people by my screaming, maybe a more

(Continued on page 95)



Launchin' Luncheon. Capitol Records in Los Angeles hosts a luncheon to kick off the release of Ashford & Simpson's "Love Or Physical" album. Pictured, from left, are Russ Bach, president, CEMA; Ron McCarrell, VP of marketing, Capitol; and Nickolas Ashford.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Arista Records in New York promotes **Eliza Brownjohn** to VP, international, and **Phil Wild** to VP, business affairs. They were, respectively, senior director, international, and senior director, business affairs, both for the label.

**Greg Brodsky** is named director, product development, for Atlantic Records in New York. He was director of artist development for Uni Records.



BROWNJOHN



WILD



BRODSKY



BISHOW

## Label Says Field Is Open To Other Financial Suitors Chrysalis Denies BMG Music Deal Is Set

BY KEN TERRY

NEW YORK Chrysalis denies widespread rumors that it has reached or is about to conclude some kind of financial agreement with BMG Music.

According to Joe Kiener, executive VP of the Chrysalis Music and Publishing Group, "Obviously, there is no deal at this point in time. We are in the final stages of considering options regarding the structure and fi-

nancial aspects [of Chrysalis] and the choice of a partner."

The Chrysalis executive adds that the company is mulling offers from more than one party, although he declines to name them.

Besides BMG, the David Geffen Co. has been prominently mentioned as a Chrysalis suitor. But Kiener says he is not aware that Geffen has increased its stake in the publicly traded Chrysalis Group beyond the

10% of the stock it owned three weeks ago (Billboard, Feb. 11). Moreover, Chrysalis chairman Chris Wright has expressed determination to fight any takeover moves.

BMG's courtship of Chrysalis, therefore, has been seen in white knight terms. Michael Dornemann, president/CEO of BMG Music and co-chairman of the Bertelsmann Music Group, has told Billboard, "All I can say is that we have had a long and fruitful relationship with Chrysalis and we want this to continue—either on the present [international] licensing basis, as a joint venture, or as an acquisition" (Billboard, Feb. 25).

Nevertheless, Kiener casts doubt on speculation that Chrysalis will be sold. "Under all possible scenarios, Chrysalis will retain the structure of an independent label operation on both sides of the Atlantic," he says, noting that he and Wright plan to remain with the company.

While he won't comment on the time frame for making a deal, Kiener's remark that the negotiations are in the "final stages" indicates a pact is near. Another source close to Chrysalis says an agreement appears to be imminent.

When Wright met with BMG co-chairman Monti Lueftner a few weeks ago, their talks reportedly concerned international licensing deals. BMG distributes Chrysalis in a number of territories, and deals for the individual territories have various expiration dates, Kiener notes. But he adds that none have been renewed recently, which suggests those renew-

(Continued on page 101)

## Enigma Taps Ralph King For High-Profile Post

NEW YORK Man-on-the-move Ralph King has surfaced with a high-profile post, as senior VP/GM for indie Enigma Entertainment.

In his new position, King will head the label's sales, marketing, and promotion activities. Enigma chairman William Hein says the appointment of King, who just resigned as a VP at Los Angeles-based chain Warehouse Entertainment (Billboard, Feb 18), signals a desire to enhance the logo's stature.

"Ralph's appointment is the first step of our plan to develop Enigma from a successful independent label into a mini-major," says Hein. "His first task will be to restructure Enigma's marketing and promotion departments, which will include the recruitment of new promotion and sales VPs."

Hein also says that King's retail experience was key to his hiring, because "retail is arguably the most essential element in the breaking of an artist."

King says his arrival will allow Hein and his brother, Enigma president Wesley Hein, to concentrate on A&R, while executive VP Jim Martone continues to oversee Enigma's finances. "We hope to take Enigma to the level of a Geffen or an A&M," he says.

Prior to his quick, six-month turn at Warehouse, King spent two years as a VP with video manufacturer International Video Entertainment and 11 years at Durham, N.C.-based chain The Record Bar, where he rose to a senior VP post before resigning in 1986.

GEOFF MAYFIELD



OSBORNE



RIEDY



DOBBE



LEVINE

**Angela Thomas** is appointed associate director, product marketing, black music, for Columbia Records in New York. She was Northeast regional promotion manager for MCA Records.

CBS Records in New York appoints **Ralph Hanes** manager, product coordination, CBS Masterworks. He was product coordinator for the division.

RCA Records in New York appoints **Gary O'Neal** Western regional promotion manager, black music, in the Los Angeles office and **Melvin Smith** sales coordinator, sales. They were, respectively, program and music director for XHRM radio in San Diego, and product manager for Sam Goody.

**DISTRIBUTION/RETAILING.** **Bob Riedy** is promoted to VP, operations, for MCA Distributing in Los Angeles. He was director, operations, for the company.

Warehouse Entertainment in Los Angeles promotes **Jim Dobbe** to VP, sales product. He was associate VP, music product manager, for the company.

**Barry LeVine** is appointed director, field marketing, for BMG Distribution in New York. He was director of creative marketing for Arista Records.

Warner/Elektra/Atlantic Corp. in Los Angeles appoints **Jeff Grabow** national product development coordinator. He was singles specialist coordinator for the company. WEA in Washington appoints **Shelden Michelson** jazz/classical sales representative. He was a buyer for Olsson Book & Records Co.

# OUR GRAMMY WINNERS MAKE OUR DIAMOND JUBILEE SHINE!

*Congratulations to our members who are this year's Grammy Award winners.  
In celebrating our 75th Anniversary, we also celebrate our members' accomplishments  
which so greatly contribute to the beautiful music we make together.*

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*David Byrne*

*Tracy Chapman*

*DJ Jazzy Jeff &  
The Fresh Prince*

*Amy Grant*

*Randy Holland*

*Jethro Tull (PRS)*

*Gladys Knight*

*Manhattan Transfer*

*Cecil McBee*

*George Michael*

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*Stephen Sondheim*

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*Cole Porter*

*Richard Rodgers*



**A S C A P**

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

# RIAA Rewards Prince, Van Halen, & Old Singles 'Wild Thing' Goes Multiplatinum

BY PAUL GREIN

LOS ANGELES Tone Loc's smash rap single, "Wild Thing," was certified platinum and multiplatinum simultaneously in February, signifying U.S. sales of 2 million copies. It's the best-selling rap single to date, and the best-selling single of any type since USA For Africa's "We Are The World" was certified for sales of 4 million copies five years ago.

The Tone Loc single was released in October on Los Angeles-based indie Delicious Vinyl Records. Picked up for distribution by Island Records in January, it hit No. 2 on the Billboard Hot 100 and No. 3 on the Hot Black Singles chart.

Six other singles were certified platinum in February, owing to the Recording Industry Assn. of America's recent decision to drop the sales requirement for platinum singles

from 2 million to 1 million. All six of these singles—five of which are at least 6 years old—had already been certified gold in recognition of their million-unit sales achievement. The RIAA's failure to impose a time constraint on which singles can be certified under the new, reduced guidelines led to these singles' resubmission and the redundant second awards. Critics of the new policy contend that only singles released after a specific date—say, Jan. 1, 1987—should be considered under the new guidelines (500,000 singles for gold and 1 million for platinum).

Such a restriction would have knocked out five of the month's 14 gold singles. Two of these singles—Michael Jackson's "Off The Wall" and "She's Out Of My Life"—were released in 1980, when more than 40 singles managed to qualify under the old, stricter guidelines.

Also in February, debut albums by George Michael and Guns N' Roses  
(Continued on page 100)



**United Fruit.** Columbia artists Wendy & Lisa meet with label executives to showcase their new album, "Fruit At The Bottom." Pictured, kneeling from left, are Ron Oberman, VP of A&R, Columbia; Craig Applequist, sales manager, CBS Records; and Bob Garland, national director, singles promotion, Columbia. Pictured, standing from left, are Tom Gibson, associate director, marketing, West Coast, Columbia; David Cohen, VP of business affairs, West Coast, CBS Records; Rich Kudolla, branch manager, CBS Records; George Chaltas, director, national promotions, West Coast, Columbia; Lisa; Bob Willcox, VP of marketing, Columbia; Wendy; Ruben Rodriguez, senior VP of black music and jazz, Columbia; Bobby Colomby, VP of product development, CBS Records; and Sara Melendez, VP of marketing, black music, and jazz, Columbia.

## CBS Records Mines Vaults For Heavy Schedule Of CDs

BY IRV LICHTMAN

NEW YORK With a keen eye on the compact disk market, CBS Records will continue to mine its vast pop and jazz vaults in the months ahead.

The centerpiece among reissues at the company, which has a team of studio and marketing people hot on the trail of viable rereleases, is its Columbia Jazz Masterpieces series. The series, which started in January 1987, will total 75 titles with a March 28 release of nine al-

bums.

The Jazz Masterpieces line has sold a total of more than 2 million units, according to Gary Pacheco, director of marketing and product development, CBS Records. Pacheco, along with his boss, Jerry Shulman, VP of marketing development, handles marketing and product development for what the label terms "core marketing" (or catalog merchandising). The entire catalog is being solicited at a 15% discount by Mike Green, the for-  
(Continued on page 91)

## Dance Music Mavens Meet Attendance Up; Panels Broadened

BY BILL COLEMAN

FORT LAUDERDALE, Fla. The future of dance music amid the many remixes, a glut of product similar to the disco boom in the late '70s, and DJs not fully utilizing their ability to break new music were key issues brought up here Feb. 21-25 at the fourth annual Winter Music Conference.

The conference, organized by area record pool directors Bill Kelly and Louis Possenti, attracts members of

the dance music community, including DJs, label representatives, retailers, radio programmers, publishers, and artists. The organizers reported attendance at 800, up from 560 last year.

As at previous confabs, the gathering focused primarily on dance music's impact on the overall industry (see Dance Trax, page 33).

This year's panels addressed the usual topics relating to the field but also included new alternative, pub-  
(Continued on page 101)

## Roy Eldridge, Influential Jazz Trumpeter, Dead At 78

BY JEFF LEVENSON

NEW YORK Roy Eldridge, widely regarded as the most outstanding trumpeter of the late swing era, died of undisclosed causes Feb. 26 in Valley Stream, N.Y. He was 78 years old.

Eldridge's mastery of the horn, captured on recordings as early as 1935, provided the connecting link between Louis Armstrong and Dizzy Gillespie in the evolution of

jazz trumpet style. His was a crackling approach characterized by emotional drive and projection; his competitive zeal, exhibited in jam sessions and cutting contests throughout his career, was legendary.

Ironically, Eldridge did not pattern his sound and identity after those of fellow trumpeters; rather, he drew inspiration from the sleek solos of period saxophonists, especially Coleman Hawkins and Benny Carter.

Born in Pittsburgh in 1911, Eldridge played in various territory bands during his teens. In 1930 he reached New York and earned high marks working the Harlem dance band circuit, gaining the nickname of Little Jazz. By the time he joined Fletcher Henderson's last great orchestra in the mid-'30s, he showed traces of a fiery disposition, sparking the band  
(Continued on page 86)

## Double Vision: Gibson Tops 2 Charts While Orbison Charts High With 2 Albums

**DEBBIE GIBSON** this week becomes the first teen star to have the No. 1 pop album and single simultaneously since **Little Stevie Wonder** scored more than 25 years ago. Gibson—the first *female* teen star ever to achieve this double play—accomplishes the feat as her second album, "Electric Youth," jumps to No. 1 on the Top Pop Albums chart, while its first single, "Lost In Your Eyes," holds at No. 1 on the Hot 100 for the second straight week. Wonder scored in August 1963 with the album, "Little Stevie Wonder/The 12 Year Old Genius," and the single, "Fingertips, Pt. 2."

The 18-year-old Gibson is the third teen star to top the pop albums chart in just over a year, following **Tiffany**, who was 16 last year when she scored with "Tiffany," and **Bobby Brown**, who was 19 in January when he hit with "Don't Be Cruel."

By landing a simultaneous No. 1 album and single, Gibson has equaled the achievement of several of her role models. **Olivia Newton-John** achieved the double play in 1974, **Elton John** hit the jackpot twice in 1975, **Billy Joel** triumphed in 1980, and **George Michael** scored twice last year.

**ROY ORBISON's** "Mystery Girl" jumps to No. 8 on the pop albums chart, while his "Traveling Wilburys" collaboration holds at No. 4. It's the first time that a deceased artist has had two albums in the top 10 simultaneously since **Jim Croce** had both the No. 1 and No. 2 albums in January 1974 with "You Don't Mess Around With Jim" and "I Got A Name."

Several other pop and rock giants have had two top 10 albums after their deaths, but their albums weren't in the top 10 simultaneously. Among them: **Nat "King" Cole**, **Otis Redding**, **Jimi Hendrix**, and **Elvis Presley**.

**FAST FACTS:** This week's two top-selling videocassettes are music videos. **Michael Jackson's** "Moonwalker" holds at No. 1 and **Bruce Springsteen's** "Anthology: 1978-1988" jumps to No. 2. It's not the first time these two superstars have gone head-to-head: In November 1987, Springsteen's "Tunnel Of Love" knocked Jackson's "Bad" off the top of the pop albums chart.

**Fine Young Cannibals'** second album, "The Raw And The Cooked," is the top new entry on the pop albums chart at No. 61. It's perhaps just a week away from topping the peak position of the group's self-titled

I.R.S. debut, which reached No. 49 in 1986. The new album is boosted by its fast-climbing single, "She Drives Me Crazy," which vaults to No. 21 on the Hot 100.

Who's the hottest A&R exec of the year? We'd put our money on **Tom Zutaut** of Geffen Records, who signed four bands that account for five albums in the top 40. **Guns N' Roses** is listed at No. 3 and No. 7, **Edie Brickell & the New Bohemians** hold steady at No. 5, **Tesla** jumps to No. 18, and **Enya** leaps to No. 31.

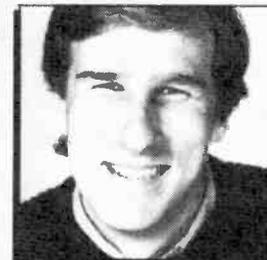
**Bobby Brown's** "Roni" jumps to No. 4 on the Hot 100, becoming the third top five hit from his former No. 1 album, "Don't Be Cruel"... And **Rod Stewart's** "My Heart Can't Tell You No" jumps to No. 9, becoming the biggest hit to date from Stewart's "Out Of Order" album. The first two singles from the album, "Lost In You" and "Forever Young," both peaked at No. 12.

**Luther Vandross** is widely regarded as the premier R&B balladeer of the '80s, but when it comes to pop crossover, he has been far more successful with up-tempo material. All four of his solo singles to reach the top 40 on the Hot 100 have been upbeat, rhythmic pieces: "Never Too Much," "Til My Baby Comes Home," "Stop To Love," and the current "She Won't Talk To Me," which jumps to No. 35 this week. **Vandross'** only ballad to hit the top 40 on the pop chart is "How Many Times Can We Say Goodbye," a 1982 duet with **Dionne Warwick** on Arista. Curious.

**Cher & Peter Cetera's** "After All" debuts at No. 59, marking the first time that Cher has had a duet on the Hot 100 since her final entry with **Sonny**, "Mama Was A Rock And Roll Singer Papa Used To Write All Her Songs," struggled to No. 77 in 1973. The song from the new film "Chances Are" was co-written by **Tom Snow** and **Dean Pitchford**.

**Lever** lands its fourth No. 1 hit on the Hot Black Singles chart in less than three years with "Just Coolin'."

**WE GET LETTERS:** Robin Scott-Durkee of Altoona, Wis., notes that **Tracie Spencer's** remake of **John Lennon's** "Imagine" was only the third remake of a hit by a solo **Beatle** to crack the Hot 100. Spencer's version stalled at No. 85, but neither of the others did much better. **Barbra Streisand** took Lennon's "Mother" to No. 79 in 1971 and **Billy Preston** took **George Harrison's** "My Sweet Lord" to No. 90 that same year.



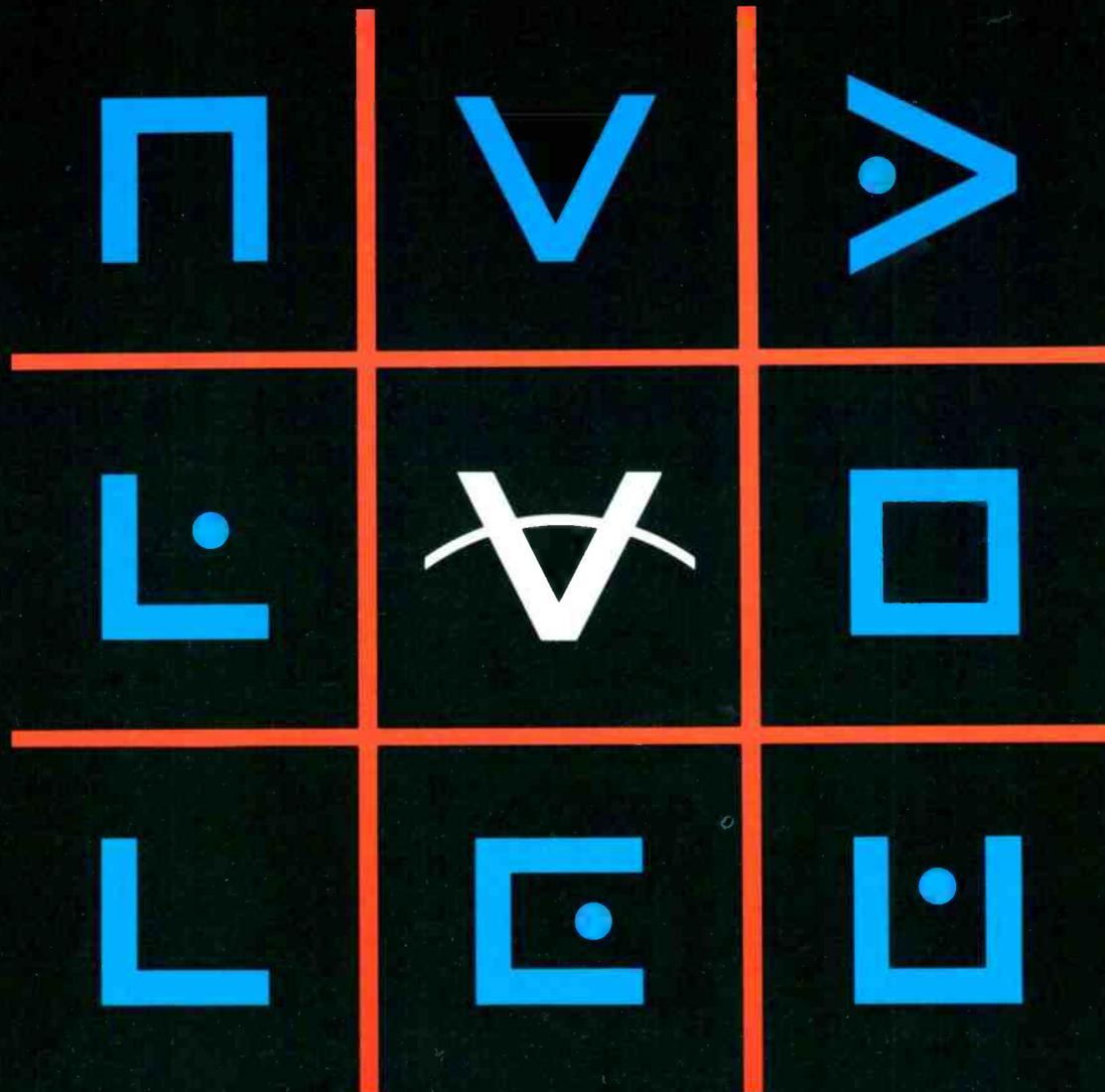
by Paul Grein

### To Our Readers

Due to the exceptional size of this week's **Billboard**, several sections had to be positioned out of normal sequence. The Talent section begins on page 70; the Country section opens on page 75.

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### Editorial

# LP ERA SAW MANY INDUSTRY MILESTONES

AS EVERYONE who hasn't been hiding under a rock for the past year already knows, the LP's days are numbered. The recent decisions by WEA, CEMA, and BMG to up vinyl returns penalties, RCA's decision to manufacture only enough country LPs for a 30-60-day supply, and A&M's termination of returns on new 7-inch singles all point to the coming phase-out of vinyl.

But even as we watch the old black disk gradually disappearing from retail shelves, we should not forget the important role it has played in the growth of the record industry.

While there were many other factors in the rapid evolution of the U.S. industry from a \$200 million business in the late '40s to the \$6 billion-plus Goliath it is today, this four-decade period happens to coincide with the LP's lifespan as a major configuration. And it cannot be denied that Peter Goldmark's invention of the microgroove, long-playing record in 1947 was a quantum leap forward over its predecessor, the 78 rpm disk.

In contrast to the 78, with its four-minute-per-side playback time, the early LP introduced by Columbia Records was capable of holding 23 minutes

per side (today, LP sides lasting more than half an hour are not unusual). This may not sound like a lot compared to 90-minute cassettes or 75-minute CDs, but it was a mind-boggling innovation back then. For the first time, listeners could hear an entire symphonic work, extended jazz composition, or several pop, country, or R&B songs without having to turn the record over.

In addition, while the sonic fidelity of the early LP was merely on a par with that of the best 78s, further progress in engineering quickly improved its audio quality and realism. In the mid-'50s, moreover, stereo sound made its first appearance on LP. RCA Records, which a few years earlier had lost the race to supplant the 78 with its 45 rpm record (later the preferred medium for singles), offered the first stereo LPs in 1956.

It was to take another 10 years, however, before stereo LPs really began to overtake monophonic recordings. For a while, in fact, record stores stocked both types of LPs, charging a buck more for stereo. But once stereo became established as the preferred configuration, LP sales really began to soar. In 1967, the year

mono and stereo prices were equalized, industry sales topped \$1 billion for the first time.

Two other technological advances marked the history of the LP. The first, which some would prefer to forget, was the quadraphonic sound of the early '70s. Touted as the next step beyond stereo, it nevertheless failed to find a market. The second technical development, the digital LP recording of the late '70s, has lasted longer and has had an important impact on the business: Although it was soon surpassed by the compact disk, which allows both digital recording and playback, the digital LP demonstrated the low noise and wide dynamic range of the digital medium.

When one looks back at the LP's history, it is clear that this sound carrier has created the industry we know today. Many record buyers—especially those who relish the graphic capabilities of the 12-by-12 LP package—will mourn its passing. Even in a period dominated by cassette tapes and headed for the supremacy of CDs, there are still tens of millions of turntables in U.S. homes, and they are likely to keep turning for some time to come.

## It Missed Boat On Rap, Reggae, Jazz, Blues

# WHERE WAS BLACK RADIO LAST YEAR?

BY VINETTE K. PRYCE

Black radio must be chided for not taking the initiative in breaking the best in reggae, rap, go-go, blues, and jazz last year.

In 1988, something rare occurred within the music industry for the first time in decades. Black music saturated the charts, television, and the concert circuit. Not just commercial R&B, but strains that are considered unprofitable made a very definite impact as well as money for the industry.

Where was black radio?

Twenty-year-old David "Ziggy" Marley, his brother Stephen, and sisters Cedella and Sharon, who record as Ziggy Marley & the Melody Makers, found three to be their lucky number. After recording two albums for EMI, "Play The Game Right" and "Hey World," the reggaeafarians achieved success on Virgin Records with "Conscious Party."

The natural heirs to a legacy left by reggae king Bob Marley re-claimed the black beat of Jamaica, which still permeates the U.S. 20 years after Marley & the Wailers

brought the music north.

Ziggy Marley's recording was certified gold, a distinction his father never enjoyed. His single, "Tumblin' Down," took the No. 1 slot on the Billboard Hot Black Singles chart, be-

hop with the Jamaican roots music; and Shelly Thunder led the ladies on a dance-hall reggae path where "kuff" meant queen and reigned wherever there was a party.

It didn't hurt when programmers

charts.

Where was black radio?

Rap had an interesting year, too. Finally, major labels began establishing whole departments to deal with the demand for poetic rhymes of young men and women who are not necessarily the songbirds of the century, but who have something to contribute musically.

D.J. Jazzy Jeff & the Fresh Prince recorded some funny reasons why "Parents Just Don't Understand." Reciting all the things everyone has experienced as children elicited a widespread response. It's a subject that has spawned more than one generation gap; but nobody ever said it quite the way these B-boys did. And because of their subtle wit, pop radio picked up on rap and played the song.

KRS-1, a formerly homeless New Yorker-turned-rapper, marched with the Rev. Jesse Jackson to express his outrage at the plight of people who live on the street. After the New York march, he also joined Cher and Mitch Snyder in a similar demonstration in Washington, D.C.

(Continued on page 86)



**'Black radio could have shared in the successes of Chapman and Marley'**

*Vinette Pryce is a New York-based freelance writer whose articles have been published extensively in the black press.*

coming the first reggae record to reach that position. Ziggy's place on Billboard's prestigious charts restored the drum-and-bass-heavy beat from the doldrums where dance-hall posses had laid it for burial.

Maxi Priest followed with a pop-reggae hit; Shinehead blended hip-

at two Phoenix top 40 stations added a 5-year-old tune called "Red, Red Wine" to their playlists. After hearing UB40's hard-driving reggae track, radio listeners jammed the switchboards with requests for the song. Arizona led the way, and within weeks the song topped the pop



### CD PACKS DON'T MAKE IT

The negative reaction of the National Assn. of Recording Merchandisers' packaging committee to proposals to eliminate 6-by-12-inch CD packaging (Billboard, March 4) is disturbing on many counts.

The amount of space required to store CDs in 6-by-12 packaging in retail stores and distributors' warehouses results in a loss of storage capacity. Since CD pack-

aging makes CDs less compact than LPs in terms of shelf space, a store bin can hold fewer CDs than LPs. Three LPs take up as much space as two CDs. We are moving backward here.

In addition, expensive packaging keeps the price of CDs higher than it needs to be.

There are plenty of other ways, besides the 6-by-12 box, to ensure security. Book retailers have faced and solved this problem without resorting to the packaging of books in unwieldy, wasteful containers.

Environmentally, the record business ought to be more responsible. Steve Bennett of Record Bar is

quoted in the Billboard article as suggesting that it's OK for the record business to be wasteful because others are worse. He cites McDonald's as an example. In point of fact, however, McDonald's has responded positively to consumer complaints about its packaging, testing polystyrene recycling alternatives, using recycled paper, and directing its U.S. packaging suppliers to phase out use of CFC's, which cause ozone depletion.

At least one of the major labels, WEA Germany, is working on recyclable bioplastic packaging for its CDs, as was also noted in Billboard. Is it too much to hope that NARM can give the matter serious

consideration? It would seem to be in the retailers' interest in every regard, except for the short-term costs of reconfiguring store fixtures. Rykodisc's proposal deals with this very point in an imaginative and workable fashion.

Bill Nowlin  
Rounder Records  
Cambridge, Mass.

*Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.*

## More Stations Saying 'Yes' To Listener Voting

BY SEAN ROSS

**NEW YORK** Remember Yes/No Radio? Several years ago, flamboyant programmer/station owner Bill Weaver decided to let the listeners of his six California ACs vote on the music he played. Although it attracted plenty of attention in the mid-'80s, the yes/no concept was viewed as a curio and never really spread to other stations. Until now.

Under the aegis of Coleman Research's Jon Coleman and Nationwide VP of programming Guy Zapoleon, top 40 KZZP Phoenix, Ariz., began using the yes/no handle to let listeners vote on every record Feb. 13. Two weeks later, co-owned KWSS San Jose, Calif., began its "choose it or lose it lines" on the same day that WPLJ "Power 95" New York began its "nonstop music test."

There are a couple of ironies in yes/no's resurgence. One is that Weaver—whose programming innovations have not always been appreciated in their own time—has been seriously ill since Christmas and therefore has not been a party to it. And the last of his stations to use yes/no, KFIG-AM-FM Fresno, Calif., has been phasing the concept out in recent months.

KZZP has been plugging yes/no at virtually every break with announcements on the order of "KZZP puts you in charge of the music variety. Dial 260-YESS if you want to keep hearing this song; call 260-NO [260-6000] if you're sick of it. It's yes/no radio, and it means more variety for you from KZZP, the No. 1 hit music station."

As listeners call, votes are registered on LED lights in the studio. KZZP does not give results on every record, but when songs reach the 70% negative level, they are blown up on the air and not played again until "your overwhelming requests tell us to," according to an on-air promo by GM Dale Weber.

Coleman pitched KLOK-FM as a research client several years ago during its yes/no period. "I liked the idea and put it in the back part of my brain for the appropriate time," he says. The difference, he adds, is that KZZP uses yes/no "more from a marketing standpoint and less from a research standpoint." While the information on the yes/no lines is pretty similar to what comes back during call-out research, yes/no offers a publicity advantage that call-out does not.

"One of the biggest problems any

top 40 radio station has is repetition; it's the biggest negative that people have fed back to us over the years," says Zapoleon. "We wanted to explain to people that we spend hundreds of thousands of dollars on research every year to learn what listeners want, and yet they think we're little kings deciding what to do. So we felt it was time to get them to understand how our music selection works."

Without any outside promotion, KZZP's yes/no lines have drawn 70,000 calls a week, with as many as 500 calls generated by one song. They are also drawing older listeners that do not generally call request lines. And the number of respondents who name KZZP when asked what station has gotten better recently in perceptual research has increased tenfold, Zapoleon says.

"I have never done a contest or promotion—even the scavenger hunt—that generated this much response," says KZZP PD Bob Case. "You can't get through on the phones," says Coleman. "I called once and it took me 20 dialings to get through."

"There are always two or three announcers in the phone room, because they've never seen anything like this," says WPLJ GM Dana Horner.

The yes/no lines are used to determine burnout, but not to get instant feedback on new songs, Zapoleon says. "My concern was that it would be like the French Revolution and there would be mass chaos with every song losing its head. We're looking for overwhelming negatives or great positives over a two-week period of time.

"It's surprising how few burnt-out songs there are," says Zapoleon. So far only three songs have been blown up on KZZP: Bobby McFerrin's "Don't Worry, Be Happy," the Beach Boys' "Kokomo" (also the first song taken off KWSS), and UB40's "Red Red Wine." As with call-out, other songs—for example, Bobby Brown's "My Prerogative"—continue to do well, despite months of heavy airplay.

Weaver's use of listener response features (including all-request radio) goes back to the mid-'60s, but the recent history of yes/no goes back to Fresno, Calif., in the mid-'80s, when KFIG began running different formats every day and letting listeners choose the one they liked. Eventually, callers were asked to vote on new songs, and occasionally on old ones to test for burnout.

Even at yes/no's most prevalent, Weaver's stations never put every record played to a vote. "We could tell right away that you could overdo it," says KFIG OM John Smoot. "Some people told us that it began to sound like a telethon. When you backed it off to one or two songs per daypart, it was easier to judge the reaction to those songs."

Weaver's daughter and former KWIZ station manager Patty Weaver Medrano recalls, "The phone lines were always jammed. People were hysterical. They'd call up because they were angry that people voted no on a song they liked. Or because they didn't see how anybody else could have liked a song and were glad they voted no."

"We used to argue around the office about what songs to test," says Medrano. One oddity that became a hit for Weaver's stations because of the yes/no lines, according to then group music coordinator Bob Sargent, was the Paillard Chamber Orchestra's version of Pachelbel's "Canon In D," a result of its use in "Ordinary People."

Although KLOK-FM made it to a

2.8 share 12-plus overall twice during its three-year-plus history, a significant accomplishment in the heavily fragmented Bay Area, it never got a lot of respect in the industry. "We thought their listeners had to be pretty damn stupid to vote no on something and change their mind two days later," recalls one competing GM, who says his station used yes/no in negative-selling efforts against KLOK-FM.

"Each station was changed immediately when it was sold, that should tell you something," says current KWIZ VP/GM Lenad Lieberman. "When we came in here, the station was playing a total of 80 records and there was an average time spent listening of 11-15 minutes. It was pretty much a joke among advertisers."

And in Phoenix, the yes/no bashing has already started at KZZP's competitor, KOY-FM "Y95." That station already has three anti-yes/no promos, including one that says: "Obviously the other station is confused; they can't decide if it's yes or no. While they're trying to figure out what the heck is up, we're playing fresh continuous music on Y95."

KFIG, meanwhile, hasn't called itself Yes/No Radio for more than six months; it still asks listeners to vote on songs, although not every day. But Smoot notes that "Just about the time we start taking a hard look at whether we wanted to do it or not, we noticed that MTV is letting viewers vote on songs."

Sargent thinks that yes/no may have been too active-listener-oriented for a station whose music mix leaned to soft AC; he thinks the idea may do well now that it's on top 40. And Medrano says that a lot of yes/no's detractors "never really understood the concept. It wasn't as simple as it looked."

There are definitely complications involving ownership of the yes/no concept. Medrano says her father holds the copyright. Coleman claims the name is protected only in California, thus explaining KWSS' use of different terminology. Can some form of yes/no work again in KLOK's backyard? "It will be as different from yes/no radio as '50 minutes of music' is from '10-in-a-row.' And today's top 40 audience was

(Continued on page 18)

## Quebec FMs Fight For Zoo, Cinci For Jake; But WKRP Calls Surrendered Peacefully

**IN LOS ANGELES**, three stations have used the term "morning zoo," including KPWR "Power 106," which added it recently in a preemptive strike against KIQQ. In Canada, two may be too many. Top 40 CJMF Quebec is seeking an injunction against similarly formatted CKMF Montreal claiming ownership of the term "zoo de matin." CJMF claims it's been using the term since September 1985. CKMF says it first used it in 1984, although not continuously.

There's a similar case in Cincinnati, where country

WBVE and jock Richard Bernius are suing format rival WUBE and Steve Summers for \$600,000 over the air name "Jake the Snake." WUBE won't discuss the case, but WBVE says that when Bernius crossed the street last month, WUBE gave his air name to Summers. WBVE accuses WUBE of unfair competition, deceptive trade practices, disparagement and defamation, and appropriation of right of privacy.



by Sean Ross

**THE TV SHOW** "WKRP In Cincinnati" has been gone for years now, but the call letters it made famous are going to be a lot closer to town. Country WKRP Dallas, Ga., is becoming WDPC and surrendering the calls to WNVI, a similarly formatted 1,000-watt AM in North Vernon, Ind. WDPC PD Craig Carden says that when his station was WKRP: "Nobody took us seriously. I would leave messages and nobody would call back. Besides, the station in the TV show wasn't very good, and that wasn't us." But WNVI GM Shawn Lynch says: "The show is still in syndication here. Everybody's aware of the calls, and that will let us do some promotions with them." WNVI becomes WKRP April 1.

**PROGRAMMING:** Sonny Taylor, two-year PD of urban WGCI-FM "Power 107.5" Chicago, is out; MD Barbara Prieto is acting PD. In addition, VP/controller Darryll Green is now OM for n/t WGCI-AM. And at KDKA Pittsburgh, PD Chris Cross has resigned to pursue either a GM job or something that will put him in line for one. That leaves two Group W stations without PDs as KYW executive editor Steve Butler goes to In-

side Radio.

Satellite Music Network Z-Rock OM Lee Abrams has dropped his consulting duties with Shamrock to form LA Inc. with SMN; the new company will start out as a marketing and merchandising arm of Z-Rock. Among its first projects will be a record company to package tie-in albums with the network, the production of live satellite-delivered concerts, and a merchandising division. There are also plans to expand into television and magazines. SMN VP of sales Bob Bruton will be GM of LA Inc.

As promised last week, KKFR Phoenix, Ariz., segues from a modern-rock-leaning top 40 approach back to a crossover format under PD Ron Haney and new consultant Don Kelly. This marks the third time in four years that KKFR has been dance-oriented. Also, Bob Perry is now working with Kelly but will remain PD of KPRR El Paso, Texas.

Meanwhile, KKFR APD/MD J.J. Morgan is going to Salt Lake City to program crossover KZHT "Hot 94.9," replacing Brad Stone, who moves into sales. Across town, Max Wolfe is the new OM/morning personality at Transtar Niche 29 affiliate KKWY "Y98"; Wolfe's ND/morning partner Ken Simmons will follow him... Ken Anthony goes from KSJO San Jose, Calif., to the PD slot at album KISS San Antonio, Texas, replacing Mike Thomas.

Former KLOS Los Angeles PD Charlie West has opened West Communications, which will, among other things, specialize in finding morning shows. Call 805-493-0010... Consultant Brad Burkhart has teamed with Broadcast Programming Inc. to offer his AC Christian format via syndication. Call 800-426-9082.

Urban KKKFX Seattle is now running Satellite Music Network's R&B/oldies Heart & Soul network in all but two dayparts... After several weeks of very eclectic AC, WMMJ Washington, D.C., goes to urban/AC along the lines of WVAZ "V103" Chicago... Dell Spencer, one-time PD of WYLD-FM New Orleans, is the new PD of urban WFXC "Foxy 107" Raleigh, N.C.

Chris Cox, PD of AC WVEZ-AM-FM Louisville, Ky.,

(Continued on page 15)

## newsline...

**CBS RADIO DIVISION** appoints Rod Zimmerman to VP/GM of its newly acquired WWJ/WJOI Detroit. He had been GSM of CBS O&O WBBM Chicago since 1985. Former GM Joe Archer becomes station manager.

**POLLACK MEDIA GROUP** has named founder Jeff Pollack chairman/CEO and promoted senior programming adviser Tommy Hedges to president.

**RICK STARR** has been transferred from VP/GM at KDKA Pittsburgh to a similar slot at Group W's WMAQ Chicago, replacing David Pearlman.

**TED ATKINS** has been named GM of WWSW-AM-FM Pittsburgh. He had been GM at KROY Sacramento, Calif.

O-O-O-H-H-H-H  
Y-E-E-A-A-H-H-H-H.



# YELLO

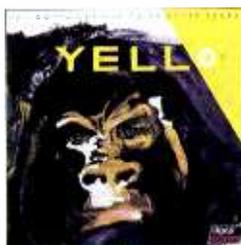
From the guys who brought you the song "Oh Yeah" comes a new album **FLAG**.  
Initial shipment over 100,000 units. (836426-1/2/4)  
Featuring the first single "Tied Up". Includes remixes by Junior Vasquez and Zeo.  
Produced by YELLO.



Solid Pleasure



Claro Que Si



You Gotta Say Yes  
To Another Excess



Stella



One Second

Featuring "Oh Yeah".



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There is hope  
where none  
existed.

Fourteen years ago, we had the will and determination, but little hope and hardly any resources. Today, fourteen years later, 6 out of 10 children with leukemia can look forward to leading full and normal lives.

In the past fourteen years, The T.J. Martell Foundation pioneered the discovery and development of quantum-leap, scientific breakthroughs in treating leukemia. Now, this pioneering research is being applied vigorously to important new studies and treatments of cancer and AIDS. After fourteen years, we are dramatically shifting the odds in the battle against these dreaded catastrophic diseases.

We have won many battles in the past. Now, with your help, we are getting close to winning the war.

# This year, you are invited to participate in the 1989 Humanitarian Award Dinner in honor of Henry Droz,

President of the Warner/  
Elektra/Atlantic Corporation,

## on Saturday, April 15, at the New York Hilton.



You can help in the fight against leukemia, cancer and AIDS. Please join Henry Droz in supporting the T.J. Martell Foundation. The progress being made at the Foundation's research centers depends entirely on the support of the entertainment industry. A contribution of \$25,000 makes you a **Foundation Benefactor** and allows lifesaving research to continue and expand. A contribution of \$10,000 makes you a **Foundation Patron**. And a contribution of \$5,000 makes you a **Henry Droz Research Fellowship Sponsor**. Since less than 3% of all monies raised is a direct fund-raising expense, any contribution you make brings closer the day of an effective cure for leukemia, cancer and AIDS.

For further details contact Muriel Max, Director of Development  
**T.J. Martell Foundation**  
6 West 57th Street, New York, NY 10019, 212/245-1818.



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Capitol-EMI Music, Inc.  
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best music on record.



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SONG OF THE YEAR  
BEST POP VOCAL PERFORMANCE, MALE  
BEST JAZZ VOCAL PERFORMANCE, MALE



**WILLIE DIXON**

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**ROBERT PALMER**

BEST ROCK VOCAL PERFORMANCE, MALE



**SHADOWFAX**

BEST NEW AGE PERFORMANCE



**TINA TURNER**

BEST ROCK VOCAL PERFORMANCE, FEMALE



**BEBE WINANS**

BEST SOUL GOSPEL PERFORMANCE, MALE



Congratulations to  
all of our Grammy  
Award winners.



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**HOT ADULT CONTEMPORARY™**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	8	<b>THE LIVING YEARS</b> ATLANTIC 7-88964	◆ MIKE + THE MECHANICS 3 weeks at No. One
2	3	6	7	<b>YOU GOT IT</b> VIRGIN 7-99245	◆ ROY ORBISON
3	4	8	7	<b>LOST IN YOUR EYES</b> ATLANTIC 7-88970	◆ DEBBIE GIBSON
4	5	7	9	<b>JUST BECAUSE</b> ELEKTRA 7-69327	ANITA BAKER
5	2	2	12	<b>WHEN I'M WITH YOU</b> CAPITOL 44302	SHERIFF
6	6	3	13	<b>MY HEART CAN'T TELL YOU NO</b> WARNER BROS. 7-27729	◆ ROD STEWART
7	7	5	12	<b>SHE WANTS TO DANCE WITH ME</b> RCA 8838	◆ RICK ASTLEY
8	13	17	6	<b>WE'VE SAVED THE BEST FOR LAST</b> ARISTA 1-9785	◆ KENNY G
9	9	12	10	<b>THIS TIME</b> COLUMBIA 38-08514	◆ NEIL DIAMOND
10	15	18	8	<b>DREAMIN'</b> WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
11	17	19	8	<b>DON'T TELL ME LIES</b> A&M 1267	◆ BREATHE
12	8	4	14	<b>DON'T RUSH ME</b> ARISTA 1-9722	◆ TAYLOR DAYNE
13	20	24	5	<b>ETERNAL FLAME</b> COLUMBIA 38-68533	◆ BANGLES
14	11	13	17	<b>TWO HEARTS</b> ATLANTIC 7-88980	◆ PHIL COLLINS
15	10	10	15	<b>HOLDING ON</b> VIRGIN 7-99261	◆ STEVE WINWOOD
16	14	11	14	<b>ALL THIS TIME</b> MCA 53371	◆ TIFFANY
17	21	26	6	<b>YOU'RE NOT ALONE</b> REPRISE 7-27757	◆ CHICAGO
18	23	27	6	<b>GOT IT MADE</b> ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
19	26	29	6	<b>ACROSS THE MILES</b> SCOTTI BROS. 4-68526/E.P.A.	◆ SURVIVOR
20	12	9	12	<b>AS LONG AS WE GOT EACH OTHER</b> REPRISE 7-27878	STEVE DORFF/FRIENDS
21	18	14	15	<b>SOUL SEARCHIN'</b> MCA 53452	◆ GLENN FREY
22	19	16	16	<b>AS LONG AS YOU FOLLOW</b> WARNER BROS. 7-27644	◆ FLEETWOOD MAC
23	29	31	5	<b>SHE WON'T TALK TO ME</b> EPIC 34-08513/E.P.A.	◆ LUTHER VANDROSS
				★ ★ ★ POWER PICK ★ ★ ★	
24	32	37	4	<b>SECOND CHANCE</b> A&M 1273	THIRTY EIGHT SPECIAL
25	31	36	4	<b>WIND BENEATH MY WINGS</b> ATLANTIC 7-88972	◆ BETTE MIDLER
26	16	15	12	<b>ALL I ASK OF YOU</b> COLUMBIA 38-08026	BARBRA STREISAND
27	24	22	26	<b>WAITING FOR A STAR TO FALL</b> RCA 8691	◆ BOY MEETS GIRL
28	27	25	22	<b>SILHOUETTE</b> ARISTA 1-9751	◆ KENNY G
29	33	35	5	<b>LET THE RIVER RUN</b> ARISTA 1-9793	◆ CARLY SIMON
30	22	20	17	<b>NEW DAY FOR YOU</b> EPIC 34-08112/E.P.A.	◆ BASIA
31	25	21	17	<b>PUT A LITTLE LOVE IN YOUR HEART</b> A&M 1255	◆ A.LENNOX/A.GREEN
32	41	49	3	<b>IT'S ONLY LOVE</b> ELEKTRA 7-69317	◆ SIMPLY RED
33	35	38	6	<b>BRING DOWN THE MOON</b> RCA 8807	◆ BOY MEETS GIRL
34	36	44	4	<b>CITY LIGHTS</b> CRITIQUE 7-99255/ATLANTIC	◆ LIVINGSTON TAYLOR
35	28	23	19	<b>I REMEMBER HOLDING YOU</b> MCA 53430	◆ BOYS CLUB
36	43	47	3	<b>END OF THE LINE</b> WILBURY 7-27637/WARNER BROS.	◆ TRAVELING WILBURYS
37	42	45	3	<b>ALL I WANT IS FOREVER</b> EPIC 34-68540/E.P.A.	◆ J.TAYLOR/R.BELLE
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
38	NEW ▶	1	1	<b>SUPERWOMAN</b> WARNER BROS. 7-27773	◆ KARYN WHITE
39	30	30	7	<b>WHAT I AM</b> Geffen 7-27696	◆ EDIE BRICKELL & NEW BOHEMIANS
40	37	32	24	<b>GIVING YOU THE BEST THAT I GOT</b> ELEKTRA 7-69371	◆ ANITA BAKER
41	NEW ▶	1	1	<b>HEAVEN HELP ME</b> MCA 871 538-7/POLYGRAM	◆ DEON ESTUS
42	38	34	24	<b>LOOK AWAY</b> REPRISE 7-27766	◆ CHICAGO
43	NEW ▶	1	1	<b>AFTER ALL</b> Geffen 7-27529	CHER & PETER CETERA
44	44	39	5	<b>STRAIGHT UP</b> VIRGIN 7-99256	◆ PAULA ABDUL
45	34	28	14	<b>WILD WORLD</b> VIRGIN 7-99269	◆ MAXI PRIEST
46	45	48	5	<b>SURRENDER TO ME</b> CAPITOL 44288	ANN WILSON & ROBIN ZANDER
47	49	—	2	<b>THE LOVER IN ME</b> MCA 53416	◆ SHEENA EASTON
48	NEW ▶	1	1	<b>ORINOCO FLOW (SAIL AWAY)</b> Geffen 7-27633	◆ ENYA
49	NEW ▶	1	1	<b>HAPPY EVER AFTER</b> VIRGIN 7-99294	◆ JULIA FORDHAM
50	39	40	20	<b>BABY, I LOVE YOUR WAY/FREEBIRD</b> EPIC 34-08034/E.P.A.	◆ WILL TO POWER

**RADIO**

**VOX JOX**  
(Continued from page 10)

leaves after 1½ years for the PD slot at AC KWIZ-AM-FM Anaheim, Calif., replacing Pat Matthews, who is now doing TV news. Joe Fedele, a.m. driver, succeeds Cox at WVEZ. Former KORG Anaheim OM Robin Keith is doing overnights at KWIZ ... Following last fall's loss of the area's only easy listening FM, WADU New Orleans moves from oldies to easy under PD John Scott.

Top 40 WFMI Lexington, Ky., is now adult top 40 WLFX "Fox 100" under group PD Jim Morrison and APD/MD Barry Thomas. Fox 100 has also brought in Skip Elliott from WJAD Albany, Ga., and Ty Jenson from WGR-FM Buffalo, N.Y., for mornings as Grin & Barrett ... WANI Richmond, Va. is back on the air with the adult standards format and call letters of cross-town WLEE, which had also gone out of business.

Top 40 WLNZ Lansing, Mich., MD Tim Myaard adds PD duties as former PD Chuck Dees leaves to expand his consultancy ... Doug Hawkes is PD/morning man at top 40 KTRS Casper, Wyo.; he did middays at KDKA Pittsburgh ... Doug Sorenson, aka Sonny Joe Foxx, returns to programming at top 40 KATM Colorado Springs, Colo., replacing Randy Stewart. That leaves WBZZ "B94" Pittsburgh with a midday opening; T&R to Bill Cahill.

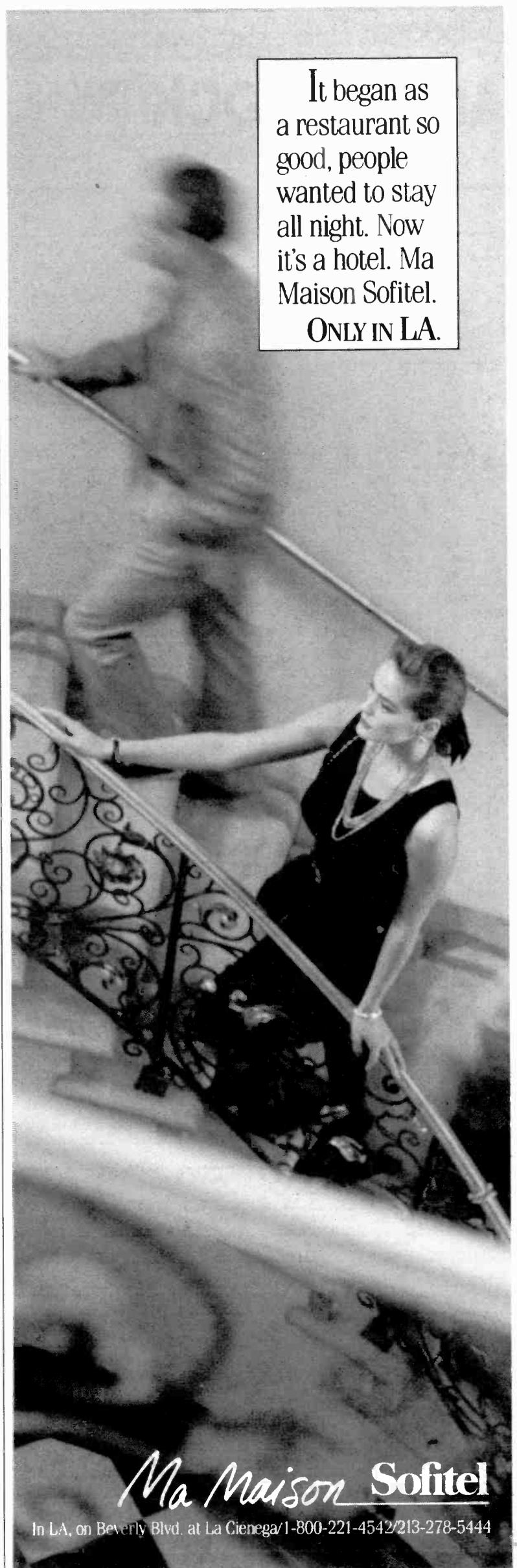
KTZR Tucson, Ariz., has dropped Satellite Music Network's Z-Rock to become Spanish "Radio Panther" under new GM/MD Javier Murrietta ... Jeff Clark moves from PD at WNFI "1100" Daytona Beach, Fla., to the same job at top 40 WKDD Akron, Ohio; his replacement is MD Bob Mitchell ... Cindy Holladay is the new PD at AC KEYI Austin, Texas, replacing Mike Scott, who becomes VP/GM.

**PEOPLE:** After a few weeks of intense rumors that he'd leave for KIQQ Los Angeles, top 40 WAPW "Power 99" Atlanta night jock Domino is set to sign a new contract and move to afternoons. Meanwhile, PD Rick Stacy has gone to mornings to replace Steve McCoy, leaving the station with a night opening ... Another long-rumored change does come true: WGCI's Lawrence Gregory Jones comes to urban WBLS New York for that station's long-vacant midday slot.

KNX-FM Los Angeles made its March 2 change to oldies KODJ with two new staffers: morning man Dean Goss and late-nighter J. Rose (aka Mark Rivers from WBSB "B104" Baltimore) ... Former album rock WNEW-FM New York midday man Ray White crosses town for afternoons at jazz fusion WQCD "CD 101.9," sending Steve Harris to week-ends ... Mark Belling goes to p.m. drive at n/t WISN Milwaukee from WTDY Madison, Wis. ... WGR-FM Buffalo, N.Y.'s Marguerite Nelson is seeking another announcer or news position; call 716-854-5433.

**DON'T FORGET!**  
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Friday, April 14,  
in New York City.  
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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	8	<b>DRIVEN OUT</b> RCA 8837	THE FIXX 4 weeks at No. One
2	2	3	6	<b>END OF THE LINE</b> WILBURY 7-27637/WARNER BROS.	TRAVELING WILBURYS
3	4	4	8	<b>WORKING ON IT</b> Geffen 7-27535	CHRIS REA
4	3	5	6	<b>DRIVE MY CAR</b> A&M LP CUT	DAVID CROSBY
5	8	13	6	<b>I'LL BE YOU</b> SIRE LP CUT/WARNER BROS.	THE REPLACEMENTS
6	5	2	8	<b>YOU GOT IT</b> VIRGIN 7-99245	ROY ORBISON
7	9	8	7	<b>I'LL BE THERE FOR YOU</b> Mercury LP CUT/POLYGRAM	BON JOVI
8	10	9	8	<b>DEAR GOD</b> CHRYSALIS 43319	MIDGE URE
9	7	10	8	<b>SEND ME SOMEBODY</b> Capitol 44334	JON BUTCHER
10	12	17	8	<b>ONE CLEAR MOMENT</b> WARNER BROS. 7-27684	LITTLE FEAT
11	16	23	5	<b>SHAKE IT UP</b> ATLANTIC LP CUT	BAD COMPANY
12	21	33	3	<b>ROCKET</b> Mercury 872 614-7/POLYGRAM	DEF LEPPARD
13	15	16	12	<b>PATIENCE</b> Geffen LP CUT	GUNS N' ROSES
14	14	15	7	<b>HEAVEN'S TRAIL</b> Geffen LP CUT	TESLA
15	6	7	8	<b>THE LIVING YEARS</b> ATLANTIC 7-88964	MIKE + THE MECHANICS
16	28	36	4	<b>SECOND CHANCE</b> A&M 1273	THIRTY EIGHT SPECIAL
17	11	6	15	<b>STAND</b> WARNER BROS. 7-27688	R.E.M.
18	30	30	4	<b>SIMILAR FEATURES</b> ISLAND 7-99251/ATLANTIC	MELISSA ETHERIDGE
19	24	28	6	<b>VERONICA</b> WARNER BROS. LP CUT	ELVIS COSTELLO
20	23	32	12	<b>GOD PART II</b> ISLAND LP CUT/ATLANTIC	U2
21	17	14	8	<b>PARADISE CITY</b> Geffen 7-27570	GUNS N' ROSES
22	18	25	7	<b>DIRTY BLVD.</b> SIRE LP CUT/WARNER BROS.	LOU REED
23	20	24	6	<b>BACK TO THE WALL</b> UNI LP CUT/MCA	STEVE EARLE
24	27	29	5	<b>COME OUT FIGHTING</b> Columbia LP CUT	EASTERHOUSE
25	31	39	4	<b>WHERE WERE YOU</b> Geffen LP CUT	LITTLE AMERICA
26	29	34	4	<b>ALL IS FORGIVEN</b> Mercury LP CUT/POLYGRAM	SIREN
27	22	26	6	<b>DON'T LOOK BACK</b> MCA 53482	CHARLIE SEXTON
28	34	43	7	<b>THAT GIRL</b> ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
29	19	12	13	<b>CULT OF PERSONALITY</b> Epic 34-68611/E.P.A.	LIVING COLOUR
30	43	—	2	<b>CONFIDENTIAL</b> Epic LP CUT/E.P.A.	THE RADIATORS
31	35	40	5	<b>FOR THE LOVE OF MONEY</b> WARNER BROS. LP CUT	BULLETTYOYS
32	41	45	3	<b>DOWN BOYS</b> Columbia LP CUT	WARRANT
33	37	44	3	<b>MAYOR OF SIMPLETON</b> Geffen LP CUT	XTC
34	13	11	6	<b>SLOW TRAIN</b> Columbia LP CUT	BOB DYLAN & THE GRATEFUL DEAD
35	25	18	7	<b>THE LAST MILE</b> Mercury 872 148-7/POLYGRAM	CINDERELLA
36	32	21	14	<b>THE LOVE IN YOUR EYES</b> Columbia 38-68532	EDDIE MONEY
37	26	19	8	<b>SEVENTEEN</b> ATLANTIC 7-88958	WINGER
				★ ★ ★ POWER TRACK ★ ★ ★	
38	50	—	2	<b>READY FOR LOVE</b> VIRGIN LP CUT	GARY MOORE
39	46	—	2	<b>YOUR MAMA DON'T DANCE</b> ENIGMA 44293/CAPITOL	POISON
40	45	50	3	<b>YOUTH GONE WILD</b> ATLANTIC LP CUT	SKID ROW
41	36	41	4	<b>FORGET ABOUT LOVE</b> Columbia LP CUT	EDDIE MONEY
42	33	27	7	<b>SWORD AND STONE</b> Columbia LP CUT	PAUL DEAN
43	38	22	13	<b>MYSTIFY</b> ATLANTIC LP CUT	INXS
				★ ★ ★ FLASHMAKER ★ ★ ★	
44	NEW ▶	1	1	<b>TURN YOU INSIDE-OUT</b> WARNER BROS. LP CUT	R.E.M.
45	NEW ▶	1	1	<b>MISSION</b> Mercury LP CUT/POLYGRAM	RUSH
46	NEW ▶	1	1	<b>SHE'S A MYSTERY TO ME</b> VIRGIN LP CUT	ROY ORBISON
47	49	48	3	<b>STRUGGLE</b> VIRGIN LP CUT	KEITH RICHARDS
48	39	38	6	<b>LITTLE MISS S.</b> Geffen LP CUT	EDIE BRICKELL & NEW BOHEMIANS
49	42	31	9	<b>CRYIN'</b> EMI 50167	VIXEN
50	NEW ▶	1	1	<b>ONE</b> ELEKTRA 7-69329	METALLICA

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

## Cuban AM Signal Disrupts In U.S.

BY BILL HOLLAND

WASHINGTON "For no rhyme or reason," as a Federal Communications Commission spokesperson says, the Cuban government recently has been regularly broadcasting a signal of between 300,000 and 1 million watts on 880 AM, interfering with American stations on that bandwidth as far north as Minneapolis.

The powerful signal of Cuba's Radio Tania is being broadcast both day and night, and, according to commission officials who have received complaints from U.S. stations, the State Department is aware of the problem.

### WASHINGTON ROUNDUP

The broadcasts are apparently unrelated to retaliatory actions connected with the U.S.'s Radio Marti. The FCC says letters of complaint have been sent to the Cuban government "two or three times already."

WRFM Hialeah, Fla., has had the worst problem with the signal, but Jerry Miller, chief engineer at WCCO Minneapolis, says his station is having interference problems at night.

Although the signal has been heard by listeners in Long Island, N.Y., New York City's WNYC, perhaps due to the city's skyline, has not had any problem with the signal.

### NAB FORGING AHEAD WITH RADIO REFORM

The National Assn. of Broadcasters' Feb. 28 announcement that it has been successful in having a radio-only license reform bill introduced in the House Telecommunications Subcommittee means that the industry is taking a strong and aggressive stance, despite grumblings from House leaders that no broadcast legislation will move without an industry compromise on opposition to the Fairness Doctrine. The bill is sponsored by broadcaster allies Matthew Rinaldo, R-N.J., Tom Tauke, R-Iowa, Billy Tauzin, D-La., and Rick Boucher, R-Va. So it will be interesting to hear what legislative panelists have to say at the NAB's Leadership Conference March 2-3 at the Marriott Hotel here for executives of state broadcasting associations. Can there be renewal reform despite the current standoff? Stay tuned for the lawmakers' comments next week.

### THIRD PARTY BUYOUTS NOT FAIR?

The FCC recently began permitting an outside party to buy out all competing applicants in some complicated AM, FM, and TV comparative licensing station proceedings, and the NAB has objected, telling the commission it is concerned whether the new procedures are "legal and/or advisable." The group points out that outside parties aren't subject to FCC scrutiny, don't have to give appropriate notice, and receive what amounts to a "private auction" buyout.

NAB claims the new procedure violates commission rules preventing parties "from being compensated [for] more than their costs."



FOR WEEK ENDING MARCH 11, 1989

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	2	2	6	<b>I'LL BE YOU</b> SIRE LP CUT/REPRISE	THE REPLACEMENTS 1 week at No. One
2	3	3	5	<b>VERONICA</b> WARNER BROS. LP CUT	ELVIS COSTELLO
3	1	1	8	<b>DIRTY BLVD.</b> SIRE LP CUT/WARNER BROS.	LOU REED
4	4	14	3	<b>THE MAYOR OF SIMPLETON</b> Geffen LP CUT	XTC
5	5	4	6	<b>NIGHTMARES</b> SLASH LP CUT/WARNER BROS.	VIOLENT FEMMES
6	8	8	7	<b>SHE DRIVES ME CRAZY</b> I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
7	6	5	8	<b>DEAR GOD</b> CHRYSALIS 443319	MIDGE URE
8	10	9	13	<b>SWEET JANE</b> RCA LP CUT	COWBOY JUNKIES
9	7	6	14	<b>STAND</b> WARNER BROS. 7-27688	R.E.M.
10	14	12	5	<b>COME OUT FIGHTING</b> Columbia LP CUT	EASTERHOUSE
11	9	7	10	<b>FINE TIME</b> QWEST LP CUT/WARNER BROS.	NEW ORDER
12	13	13	7	<b>DRIVEN OUT</b> RCA 8837	THE FIXX
13	11	10	7	<b>5 O'CLOCK WORLD</b> ISLAND 7-99241/ATLANTIC	JULIAN COPE
14	15	15	8	<b>LITTLE MISS S</b> Geffen LP CUT	EDIE BRICKELL & NEW BOHEMIANS
15	22	—	2	<b>ANGEL VISIT</b> A&M LP CUT	THRASHING DOVES
16	12	11	10	<b>ORINOCO FLOW (SAIL AWAY)</b> Geffen 7-27633	ENYA
17	17	17	4	<b>YEAH YEAH YEAH YEAH YEAH</b> ISLAND LP CUT/ATLANTIC	THE POGUES
18	16	18	4	<b>DIZZY</b> SIRE LP CUT/WARNER BROS.	THROWING MUSES
19	19	21	4	<b>WORLD PARTY</b> ENIGN LP CUT/CHRYSALIS	THE WATERBOYS
20	20	24	5	<b>IF A TREE FALLS</b> GOLD CASTLE LP CUT	BRUCE COCKBURN
21	NEW ▶	1	1	<b>ALWAYS SATURDAY</b> ELEKTRA LP CUT	GUADALCANAL DIARY
22	23	22	3	<b>MOTORCYCLE</b> BEGGAR'S BANQUET LP CUT/RCA	LOVE AND ROCKETS
23	27	19	10	<b>PUNK ROCK GIRL</b> FEVER LP CUT/ENIGMA	THE DEAD MILKMEN
24	21	20	5	<b>THE MUSIC GOES ROUND MY HEAD</b> TVT LP CUT	THE SAINTS
25	24	—	2	<b>STOP</b> SIRE LP CUT/REPRISE	ERASURE
26	28	30	3	<b>STUPID KIDS</b> I.R.S. LP CUT/MCA	CHRISTMAS
27	18	16	14	<b>FISHERMAN'S BLUES</b> ENIGN LP CUT/CHRYSALIS	THE WATERBOYS
28	NEW ▶	1	1	<b>GOD PART II</b> ISLAND 2024/ATLANTIC	U2
29	26	27	5	<b>THAT SMILING FACE</b> ATLANTIC LP CUT	CAMOUFLAGE
30	29	—	2	<b>GIVE, GIVE, GIVE ME MORE, MORE, MORE</b> POLYDOR LP CUT/POLYGRAM	THE WONDER STUFF

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# RADIO

## Country Radio Reporter Panel Is Expanded

NASHVILLE Effective with this week's chart, Billboard has revised and expanded its Hot Country Singles radio reporter panel based on the recently released fall 1988 Arbitrons. The panel now contains 159 stations, including nine new reporters, indicated below by an asterisk.

The panel is revised twice a year after Arbitron ratings periods to reflect changes in audience size and to add or delete stations. Stations reporting to the Hot Country Singles chart are divided into four weighted categories according to their weekly cumulative audience as measured by Arbitron for the total survey area.

Weighting is as follows: gold—stations with a weekly cum of at least 250,000; silver—100,000-249,999; bronze—50,000-99,999; and secondary—20,000-49,999.

### GOLD (31)

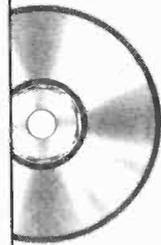
KEYE Minneapolis  
KIKK-FM Houston  
KMPS Seattle  
KNIX Phoenix, Ariz.  
KPLX Dallas  
KRAK-AM-FM Sacramento, Calif.  
KSSN Little Rock, Ark.  
KXXY Oklahoma City  
KZLA Los Angeles  
WAMZ Louisville, Ky.  
WDAF Kansas City, Mo.  
WESC Greenville, S.C.  
WFMS Indianapolis  
WGAR Cleveland  
WIVK Knoxville, Tenn.  
WKHX Atlanta  
WLVK Charlotte, N.C.  
WMZQ Washington, D.C.  
WPOC Baltimore  
WQYK Tampa, Fla.  
WSM-FM Nashville  
WSOC Charlotte, N.C.  
WTQR Winston-Salem, N.C.  
WUSN Chicago  
WWKA Orlando, Fla.  
WWWV Detroit  
WXTU Philadelphia  
WYAY Atlanta  
WYNK Baton Rouge, La.  
WYNY New York\*  
WZZK Birmingham, Ala.

### SILVER (85)

KAJA San Antonio, Texas  
KASE Austin, Texas  
KEBC Oklahoma City  
KFDI Wichita, Kan.  
KPKF Kansas City, Mo.  
KFMS Las Vegas  
KHEY-AM-FM El Paso, Texas  
KIIM Tucson, Ariz.  
KKAT Salt Lake City  
KKYX San Antonio, Texas  
KLZ Denver  
KNEW San Francisco  
KOUL Corpus Christi, Texas  
KRMD Shreveport, La.  
KRPM Seattle  
KRST Albuquerque, N.M.  
KSON San Diego  
KSOP Salt Lake City  
KTTS Springfield, Mo.  
KUPL Portland, Ore.  
KVOO Tulsa, Okla.  
KWJJ Portland, Ore.  
KWKH-AM-FM Shreveport, La.  
KYGO-FM Denver  
WAXX Eau Claire, Wis.  
WBEE Rochester, N.Y.  
WBVE Cincinnati  
WCAO Baltimore  
WCMS Norfolk, Va.  
WCOS Columbia, S.C.  
WCRJ Jacksonville, Fla.  
WDSY Pittsburgh  
WEZL Charleston, S.C.  
WGKX Memphis  
WGNA Albany, N.Y.  
WHOK Columbus, Ohio\*  
WIRK W. Palm Beach, Fla.  
WITL Lansing, Mich.  
WKCQ Saginaw, Mich.  
WKHK Richmond, Va.\*  
WKJN Baton Rouge, La.  
WKML Fayetteville, N.C.\*  
WKSJ Mobile, Ala.  
WKY Oklahoma City  
WLWI Montgomery, Ala.  
WMIL Milwaukee  
WMSI Jackson, Miss.  
WNOE New Orleans

(Continued on page 20)

PIONEER PRESENTS



# Hot Picks in Tokio

Selections can be heard on "Pioneer Tokio Hot 100"  
Every Sunday 1 PM - 5 PM on FM JAPAN/81.3 FM in TOKYO.

## Week of Feb. 19, 1989

- 1 Last in Your Eyes Debbie Gibson
- 2 Straight Up Paula Abdul
- 3 She Wants To Dance With Me Rick Astley
- 4 When The Children Cry White Lion
- 5 All She Wants Is Duran Duran
- 6 Parade City Guns N' Roses
- 7 Yeah Yeah Yeah Judson Spence
- 8 Just Because Anita Disher
- 9 The Lover In Me Shema Easton
- 10 Don't Look Back Charlie Sexton
- 11 Walk The Dinosaur Wes (Not Neil) West
- 12 Stay R.E.M.
- 13 Run Bobby Brown
- 14 Duped Flow Enya
- 15 When I'm With You Sheriff
- 16 Especially For You Kylie Minogue & Jason Donovan
- 17 Wild Thing Tone Loc
- 18 Surrender To Me Ann Wilson & Robin Zander
- 19 Don't Be My Baby Bon Jovi
- 20 What I Am Eddie Bricket & The New Bohemians
- 21 Angel Of Harlem U2
- 22 Heroica Evis Costello
- 23 Waiting For Information Society
- 24 The Way You Love Me Keyn White
- 25 It's Only Love Mike & The Mechanics
- 26 A Little Respect En Vogue

FM JAPAN  
81.3 FM

## CAT STEVENS' 'PEACE TRAIN' RUNS OVER RUSHDIE

(Continued from page 3)

Stevens boycotts. Legacy Broadcasting's classic rock WCXR Washington, D.C., issued a press release stating, "WCXR cannot in good conscience program the music of any artist who advocated the taking of a human life."

WCXR promotion director Mark Lapidus says the station was playing material "from eight different albums, and as a classic rock station, that material varied over time. Ironically, the last song played was 'Peace Train.'"

Islam's entrance into the Rushdie story, Lapidus says, has "taken away something from his music. Now when you hear the music you think of the issue. It's downright depressing. We have received over 150 phone calls so far and none have been negative."

Although co-owned WNEW-FM New York decided not to boycott Stevens, by the second week of the controversy morning man Dave Herman was offering a copy of "Satanic Verses" to the first 102 listeners to send in their Stevens records during a Put Out The Cat promotion.

By Feb. 24, AC WNSR New York had also decided to pull all Stevens records out of rotation "as a matter of conscience." MD Greg Alan Dunkin says, "We're basically here to entertain, but at some point you have to make a stand on causes."

Despite the decision, Dunkin says, "I don't feel that by keeping the records on we would be condoning [Is-

lam's] statements. It's not that big of a deal playlistwise, there are only two Stevens songs in our current rotation. Bandwagons are fun to jump on, but I just hope that stations involved in a boycott are doing it for the right reasons."

Oldies WJMK "Magic 104" Chicago is not pulling its Stevens records. MD Ron Smith says the station felt that "if we took Cat Stevens off the air, we'd be doing the same as the people who banned the book." Smith says the song 'Peace Train' had come up in regular rotation on Feb. 24 and that the station "got a number of protest calls. [But] I just find it hard to believe we're getting protest calls about a song that asks 'Why can't we live in bliss?'"

"We only play one Cat Stevens song a day, and there are only four in our library, not counting 'Here Comes My Baby' by the Tremoloes, which he also wrote. If it wasn't a question of censorship and murder, we could all have fun with this. We haven't taken any public stand, and there's no mention on the air when the songs come up."

The question of censorship split members of news/talk KFI Los Angeles' staff. KFI afternoon shock jock Tom Leykis decided to hold a Stevens record burning, but midday air personality Geoff Edwards refused to air Leykis' spots for the promotion during Edwards shift.

Station GM Howard Neil responded by suspending Edwards indefinitely,

## PROMOTIONS

ly, saying, "Geoff took a strong stance on the issue and it conflicted with station policy." Neil would make no further comment.

AC KKCW Portland, Ore., PD Bill Minkler says there are still five Stevens songs in the KKCW library and that he's keeping a "totally neutral" perspective for the time being. "It's not something we would make fun of on either side," says Minkler. "I'll base my response on how it affects the listeners."

Classic rock WXRK "K-Rock" New York took a black-humor approach to the item. Shortly after the news item came over the wire Feb. 23, afternoon man Stephen Capen played "Peace Train," dropping in the sounds of machine-gun fire and exploding bombs.

Then, throughout Capen's shift the next day, he would begin to track a Stevens song, only to rip the needle off the record and ask listeners to call in with their opinions. Finally, at the end of his show, Capen ripped the needle off three consecutive Stevens songs, saying, "I just can't do it."

As the needle was ripped off the third song, a mock scuffle was staged in the studio with the "Stevens" character being subdued, bound in chains, and stuffed in a closet until Capen returned for his Monday shift and the listeners decided

what to do with him.

WXRK PD Pat Evans says the station's decision will be determined by listener reaction. "Are we playing Cat Stevens records and acting like nothing has happened? No. Are we having some fun with the records? Yes. We're not treating this lightly. Our feeling is if they're going to take Rushdie's book off the shelves, we're going to react."

In Los Angeles, KRTH-FM APD Irma Molina says "K-Earth 101" was doing an R&B oldies weekend and would wait and see what happened when Stevens' records began coming up again Feb. 27. K-Earth morning man Steve Morris has, however, been

running a preproduced bit featuring a "rapping Khomeini" telling listeners what they can write about him without getting killed.

Cross-town classic rocker KLSX is also taking a wait-and-see stance. VP/GM Robert Moore says, "If Cat was a current artist, it would affect a lot of stations' positions. But he hasn't recorded in years and we really don't see Yusef Islam as the recording artist Cat Stevens." He also says, "I find it very hard to do comedy about the Ayatollah. I don't think anything about him is funny."

Assistance in preparing this story was provided by Terry Wood.

## MORE STATIONS SAYING 'YES' TO LISTENER VOTING

(Continued from page 10)

probably not aware of it then," Coleman says.

How intense will the spread of yes/no be? "I have a feeling that stations are looking for things to do, and whether it's my clients or other stations, somebody will do it," says Coleman. "The question is whether it's appropriate for them to do. There will be a lot of lemmings, some of which will benefit by it and some of which will probably not."

One surprising aspect of all this is that KZZP, a relatively successful station, has surrendered itself so totally to the idea—its "make it or break it" feature is now the "yes/no

music test," for instance. Is yes/no too gimmicky for a successful station? "It's meant to be very sincere," says Zapoleon. "We're having fun and blowing up records, but we really want listeners to understand what we're doing for them."

How long KZZP will continue to bang yes/no this heavily is, Case says, "just one of those things that we'll have to sense. . . . Yes/no will always be interwoven into our programming somehow. We will always let the listeners have input; sure we'll evolve and go on to other things, but since we've set it up like that, it's always going to be there."



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## Black Singles Radio Reporter Panel Is Revised

NEW YORK Effective with this week's chart, Billboard has revised its Hot Black Singles radio reporter panel based on the recently released fall 1988 Arbitrons. The panel now contains 101 stations.

The panel is revised four times a year after Arbitron ratings periods to reflect changes in audience size and to add or delete stations. Besides the seven new reporters indicated below by an asterisk, WRKS New York will become a Billboard reporter in the near future, giving that city its first radio reporting station in several years.

Stations reporting to the Hot Black Singles chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron for the total survey area. Weighting is as follows: platinum—weekly cum of at least 500,000; gold—250,000-499,999; silver—100,000-249,999; bronze—50,000-99,999; secondary—20,000-49,999.

### PLATINUM—(3)

KJLH Los Angeles  
WGCI-FM Chicago  
WUSL "Power 99" Philadelphia

### GOLD—(10)

KACE Los Angeles  
KDAY Los Angeles  
KKDA-FM "K104" Dallas  
KMJQ "Majic 102" Houston\*  
KSOL San Francisco  
WDAS-FM "Hot 105" Philadelphia  
WDJY "Hot 100" Washington, D.C.  
WHUR Washington, D.C.  
WVEE "V103" Atlanta  
WXYV "V103" Baltimore

### SILVER—(33)

KDIA San Francisco  
KHYS Houston  
KMJM "Majic 108" St. Louis  
KPRS "Hot 103" Kansas City, Mo.  
KQXL Baton Rouge, La.  
KRNB "Magic 101" Memphis, Tenn.  
WAMO-FM Pittsburgh  
WBLK Buffalo, N.Y.  
WBLX-FM Mobile, Ala.  
WBLZ "Z103" Cincinnati  
WCDX "Power 93" Richmond, Va.\*  
WEBB Baltimore  
WEDR "Star Force 99" Miami  
WEKS "Kiss 104" Atlanta  
WENN Birmingham, Ala.  
WFXC "Foxy 107" Raleigh, N.C.  
WGPR "G107.5" Detroit  
WIKS "Kiss 102" New Bern, N.C.  
WILD "Power 10-9-0" Boston  
WJHM "102 Jamz" Orlando, Fla.  
WJMI Jackson, Miss.  
WMYK "Power 94" Norfolk, Va.  
WNJR Newark, N.J.  
WOWI "Hot 103" Norfolk, Va.  
WPEG Charlotte, N.C.  
WPLZ-FM Richmond, Va.  
WQMG "Power 97" Greensboro, N.C.  
WQOK Raleigh, N.C.  
WTLC "Power 105" Indianapolis  
WYLD-FM New Orleans  
WZAK Cleveland  
WZFX Fayetteville, N.C.  
XHRM San Diego

### BRONZE—(33)

KATZ-FM St. Louis  
KCOH Houston  
KIPR Little Rock, Ark.  
KMJJ "Magic 100" Shreveport, La.\*  
KYEA Monroe, La.  
WATV Birmingham, Ala.  
WCKU "U102" Lexington, Ky.\*  
WDKS Fayetteville, N.C.  
WDXK Rochester, N.Y.  
WDZZ Flint, Mich.  
WEAS Savannah, Ga.  
WFXA Augusta, Ga.  
WFXE Columbus, Ga.  
WGOK Mobile, Ala.  
WHYZ Greenville, S.C.\*  
WIZF Cincinnati  
WJIZ Albany, Ga.  
WJMO Cleveland  
WJTT Chattanooga, Tenn.  
WLOU Louisville, Ky.  
WLWZ Greenville, S.C.  
WPAL Charleston, S.C.  
WPDQ Jacksonville, Fla.  
WPZZ "Hot 96" Indianapolis\*

(Continued on next page)

# About Dolby SR...

## Guy Charbonneau

producer and owner of Le Mobile, Hollywood

*It gives one the sound as if it's not on tape, that it's the live performance*

Pro Sound News, April 1987

## John Cutler

producer for Grateful Dead

*SR could save the analog business for many years. It is transparent...*

Mix, July 1987

## William Hoekstra

recording engineer, Saint Louis Symphony Orchestra

*In some ways, SR is better than digital... the 15ips Dolby actually has a better capability for handling peaks*

Pro Sound News, April 1987

## Brian Masterson

director, Windmill Lane, Dublin

*We have bought 76 channels of Dolby SR which is terrific*

Eq. June 1988

## Hugh Padgham

producer

*I'm quite happy with a good analog machine and Dolby SR*

Sound on Sound, May '88

## Simon Phillips

drummer and studio owner

*I've done an album with it and I think it's brilliant*

Studio Sound, May '88

## Pete Townshend

musician, The Who

*Dolby SR has lengthened the life of analog by 10 years*

Pro Sound News, August 1988

## John Williams

guitarist

*Wherever possible I will do all my recordings with Dolby SR*

Hi Fi News and Record Review, March 1988

# ...unsolicited statements, in print

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# 'New Sounds' Program Rounds Out NPR's World

NEW YORK Adult alternative radio may be downplaying what has come to be called new age music, but John Schaefer's "New Sounds" is making headway five nights a week as a one-hour National Public Radio syndication on 62 public stations. Since January, the program has also been heard in weekly two-hour form on 200 Australian Broadcasting Corporation stations.

Schaefer launched "New Sounds" on public station WNYC New York in early 1982 and by last fall the program was a nightly WNYC feature. In March 1986, it became a cornerstone of new age on radio when NPR began syndicating it as a weekly two-hour program. By last October, response was strong enough for NPR to syndicate the show Monday through Friday.

Schaefer also wrote the book on the subject. "New Sounds: A Listeners Guide To New Music" was published in 1987. The book has become an indispensable guide for new age music fans and the only tool of its kind for adult alternative programmers.

Not that Schaefer wants anything to do with the term new age. He detests it, and listeners used to the easy melodic instrumental sound of commercial new age are in for a surprise when they stumble across a "New Sounds" program.

"New Sounds" is also different from NPR's highly successful syndicated "space music" feature, Steven Hill's "Music From The Hearts Of Space." Schaefer says he has great respect for Hill's programming ear, but he personally finds space music to be "aural wallpaper" and plays very little of it.

Instead, Schaefer's programming is quite literally a nightly pursuit of new sounds, much more in keeping with what new age music was originally considered to be: music made by classical, folk, rock, and jazz musicians looking for inspiration from cultures outside the sphere of Western influence.

When forced to give his programming a name, Schaefer says: "World music" is a term I like and have been using more. Maybe it's turning into that, but right now I still use the term 'new music' mostly. For the purposes of this show [any term] needs to be vague enough."

Schaefer initially programmed the shows almost entirely from his own library, but says: "I started the show as a new music program and fell into this new age thing. I simply went looking for new music and most of what I turned up from the enormous record underground was very soon in danger of overrunning the program, [when] the point of 'New Sounds' is to be a stepping-

stone on the way to the true cutting edge of music."

Schaefer says that in essence, all he does is follow the paths present-

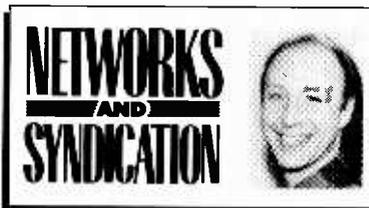
the station was thinking, "No one is listening so what can we lose?" But Schaefer pulled in an unusually large amount of pledge calls during the annual station fund-raiser and eventually added two four-hour weekend-day installments of the show as well. Schaefer's blend of new acoustic and electronic music paved the way for a broader palette of sounds on WNYC.

"The first mail the show got was a hate letter," says Schaefer, but the next four months produced only positive mail. "The show doesn't get nearly as much hate mail as you'd expect. But it's always the best: spleen-venting, vitriolic, and ultimately very funny." Schaefer's favorite referred to his programming as "a truckload of cats with lit M-80s jammed up their asses."

Listeners, Schaefer says, "are constantly reminding me that they're out there. I'm consistently aware that I can't take the audience for granted. I have to walk the line between listeners who know this music and people who have not only not heard these pieces, but have never heard anything like them."

"New Sounds" gives listeners the opportunity to hear things they don't like and save a few bucks. We can't expect anyone to like it all and I don't like it all. The point is not to play what everyone likes all the time. 'New Sounds' is not a safe thing. There are no guarantees."

(Continued on page 34)



by Peter Ludwig

ed by new recordings to create musically thematic programs. "It's basically setting a context for the listener," says Schaefer. "They get the point if you set the context for them. Everyone knows Phillip Glass now. I played Kitaro and Andreas Vollenweider early on, but it's no longer necessary to play that. You can walk into a mall and hear it now. It's entered the mainstream with a vengeance.

"My big beef with new age is that it's been so marketed that the few good pieces have been flooded by hundreds of clones. Every week there are even more album covers with pastoral pictures than before, all just white [piano] keys with the sustain pedal held down. The quantity has made it impossible to find the quality."

When the show made its WNYC debut in 1982 as an 11 p.m.-2 a.m. weekend program, Schaefer says

## HOT COUNTRY PANEL

(Continued from page 17)

- WOKQ Dover, N.H.
- WONE Dayton, Ohio
- WOW-AM-FM Omaha, Neb.
- WPCM Greensboro, N.C.
- WPOR Portland, Maine
- WQBE Charleston, W. Va.
- WQIK Jacksonville, Fla.
- WRKZ Harrisburg Pa.
- WRNS Kinston, N.C.
- WSIX-FM Nashville
- WSTH Columbus, Ga.
- WUBE Cincinnati
- WUSY Chattanooga, Tenn.
- WYYZ Hartford, Conn.\*
- WXBQ Bristol, Va.
- WYRK Buffalo, N.Y.
- WYYD Roanoke, Va.

### BRONZE—(44)

- KDJW Amarillo, Texas\*
- KDRK Spokane, Wash.
- KEKA Eureka, Calif.
- KFGO Fargo, N.D.
- KFRE Fresno, Calif.
- KGHL Billings, Mont.
- KHAK Cedar Rapids, Iowa
- KIKF Anaheim, Calif.
- KIZN Boise, Idaho
- KJNE Waco, Texas
- KKAJ Ardmore, Okla.
- KKCS Colorado Springs, Colo.
- KKIX Fayetteville, Ark.
- KLLL Lubbock, Texas
- KLUR Wichita Falls, Texas
- KMIX-FM Turlock, Calif.
- KRRV Alexandria, La.
- KTOM Monterey, Calif.
- KTPK Topeka, Kan.
- KUZZ Bakersfield, Calif.
- KWMT Fort Dodge, Ia.
- KYKR Beaumont, Texas
- KYKX Longview, Texas

- WDOD Chattanooga, Tenn.
- WDZQ Decatur, Ill.
- WFLS Fredricksburg, Va.
- WFMB Springfield, Ill.\*
- WGEE Green Bay, Wis.
- WGUS Augusta, Ga.
- WHEW Ft. Myers, Fla.
- WICO Salisbury, Md.\*
- WKKW Clarksburg, W. Va.
- WNWN Kalamazoo, Mich.
- WOKK Meridian, Miss.
- WOWW Pensacola, Fla.
- WPAP Panama City, Fla.
- WPCV Lakeland, Fla.
- WTCM Traverse City, Mich.
- WTHI Terre Haute, Ind.
- WTNT Tallahassee, Fla.\*
- WTSO Madison, Wisc.
- WTVY Dothan, Ala.
- WWNC Asheville, N.C.
- WWVA Wheeling, W. Va.

### SECONDARY—(19)

- KALF Red Bluff, Calif.
- KCJB Minot, N.D.
- KEKB Grand Junction, Colo.
- KIIQ Reno, Nev.
- KNOE Monroe, La.
- KRKT Albany, Ore.
- KSJB Jamestown, N.D.
- KTWO Casper, Wyo.
- KXEL Waterloo, Iowa
- KYKN Salem, Ore.
- WCAV Brockton, Mass.
- WDSO Dover/Wilmington, Del.
- WHIM Providence, R.I.
- WHLZ Manning, S.C.
- WKKQ Hibbing, Minn.
- WKNK Pascagoula, Miss.
- WKTY LaCrosse, Wis.
- WXCL Peoria, Ill.
- WYNE Neenah, Wis.

## BLACK SINGLES PANEL

(Continued from preceding page)

- WQIM Montgomery, Ala.
- WQQK "92Q" Nashville
- WRAP Norfolk, Va.
- WRBD Ft. Lauderdale, Fla.
- WTMP Tampa, Fla.
- WVCO Columbus, Ohio
- WWWZ "Z93" Charleston, S.C.
- WXOK Baton Rouge, La.
- WZHT "Hot 105" Montgomery, Ala.

### SECONDARY—(20)

- KDKO Denver
- KPRW Oklahoma City
- KROZ Tyler, Texas
- KWTD Little Rock, Ark.
- KXZZ Lake Charles, La.
- WAAA Winston Salem, N.C.
- WANM Tallahassee, Fla.
- WCKX Columbus, Ohio
- WDAO Dayton, Ohio
- WDKT "Power D73" Huntsville, Ala.\*
- WIBB Macon, Ga.
- WKIE Richmond, Va.
- WMGL Charleston, S.C.
- WNHC New Haven, Conn.
- WNOV Milwaukee, Wis.
- WOIC Columbia, S.C.
- WQFX Gulfport, Miss.
- WRXB St. Petersburg, Fla.
- WTLZ "Power 107" Saginaw, Mich.
- WZAZ Jacksonville, Fla.

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- RECORD OF THE YEAR: "Happy Don't Worry Be Happy" Bob Dylan
- SONG OF THE YEAR: "Happy Don't Worry Be Happy" Bob Dylan
- BEST POP VOCAL PERFORMANCE: "Happy Don't Worry Be Happy" Bob Dylan
- BEST REGgae RECORDING: "Concrete Reggae Party" Ziggy Marley and the Wildfires
- BEST ROCK VOCAL PERFORMANCE: "Smelly Breeze" The Waitresses
- BEST TROPICAL LATIN PERFORMANCE: "Tropical Latin Party" Ruben Blades
- BEST JAZZ VOCAL PERFORMANCE: "Brothers" Bobby McFerrin
- BEST INSTRUMENTAL ARRANGEMENT: "One Is A Lonely Number" Jonathan Tunick
- BEST CLASSICAL PERFORMANCE: "The Four Seasons" Claudio Abbado

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Hits From Billboard 10 and  
20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. **I Will Survive**, Gloria Gaynor, POLYDOR
2. **Do You Think I'm Sexy**, Rod Stewart, WARNER BROS
3. **Tragedy**, Bee Gees, RSO
4. **Fire**, Pointer Sisters, PLANET
5. **Heaven Knows**, Donna Summer & Brooklyn Dreams, CASABLANCA
6. **A Little More Love**, Olivia Newton-John, MCA
7. **Shake Your Groove Thing**, Peaches & Herb, POLYDOR
8. **What A Fool Believes**, Doobie Brothers, WARNER BROS
9. **Y.M.C.A.**, Village People, CASABLANCA
10. **Sultans Of Swing**, Dire Straits, WARNER BROS.

### TOP SINGLES—20 Years Ago

1. **Everyday People**, Sly & the Family Stone, EPIC
2. **Proud Mary**, Creedence Clearwater Revival, FANTASY
3. **Build Me Up Buttercup**, The Foundations, UNI
4. **Dizzy**, Tommy Roe, ABC
5. **Crimson & Clover**, Tommy James & the Shondells, ROULETTE
6. **This Magic Moment**, Jay & the Americans, UNITED ARTISTS
7. **This Girl's In Love With You**, Dionne Warwick, SCEPTER
8. **Baby, Baby Don't Cry**, Smokey Robinson & the Miracles, TAMLA
9. **Touch Me**, Doors, ELEKTRA
10. **Indian Giver**, 1910 Fruitgum Co., BUDDAH

### TOP ALBUMS—10 Years Ago

1. **Spirits Having Flown**, Bee Gees, RSO
2. **Blondes Have More Fun**, Rod Stewart, WARNER BROS
3. **Cruisin'**, Village People, CASABLANCA
4. **Dire Straits**, Dire Straits, WARNER BROS
5. **Minute By Minute**, Doobie Brothers, WARNER BROS
6. **Briefcase Full Of Blues**, Blues Brothers, ATLANTIC
7. **Love Tracks**, Gloria Gaynor, POLYDOR
8. **Totally Hot**, Olivia Newton-John, MCA
9. **52nd Street**, Billy Joel, COLUMBIA
10. **Armed Forces**, Elvis Costello, COLUMBIA

### TOP ALBUMS—20 Years Ago

1. **Wichita Lineman**, Glen Campbell, CAPITOL
2. **Yellow Submarine**, the Beatles, APPLE
3. **Goodbye**, The Cream, ATCO
4. **The Beatles**, the Beatles, APPLE
5. **Greatest Hits Vol. 1**, The Association, WARNER BROS
6. **Ball**, Iron Butterfly, ATCO
7. **T.C.B.**, Diana Ross & the Supremes With the Temptations, MOTOWN
8. **Crimson & Clover**, Tommy James & the Shondells, ROULETTE
9. **Blood, Sweat & Tears**, COLUMBIA
10. **Help Yourself**, Tom Jones, PARROT

### COUNTRY SINGLES—10 Years Ago

1. **Golden Tears**, Dave & Sugar, RCA
2. **Send Me Down To Tucson/Charlie's Angels**, Mel Tillis, MCA
3. **I'll Wake You Up When I Get Home**, Charlie Rich, ELEKTRA
4. **If I Could Write A Song As Beautiful As You**, Billy "Crash" Craddock, CAPITOL
5. **I Just Fall In Love Again**, Anne Murray, CAPITOL
6. **I Had A Lovely Time**, the Kendalls, OVATION
7. **Somebody Special**, Donna Fargo, WARNER BROS
8. **Tonight She's Gonna Love Me (Like There Was No Tomorrow)**, Razy Bailey, RCA
9. **Still A Woman**, Margo Smith, WARNER BROS
10. **It's A Cheating Situation**, Moe Bandy, COLUMBIA

### SOUL SINGLES—10 Years Ago

1. **Bustin' Loose**, Chuck Brown & the Soul Searchers, SOURCE
2. **I Got My Mind Made Up**, Instant Funk, SALSOU
3. **Aqua Boogie**, Parliament, CASABLANCA
4. **Shake Your Groove Thing**, Peaches & Herb, POLYDOR
5. **I Will Survive**, Gloria Gaynor, POLYDOR
6. **Oh Honey**, Delegation, SHADYBROOK
7. **He's The Greatest Dancer**, Sister Sledge, COTILLION
8. **Dancin'**, Grey & Hanks, RCA
9. **Living It Up**, Bell & James, A&M
10. **Heaven Knows**, Donna Summer, CASABLANCA

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POWER PLAYLISTS

PLATINUM—Stations with a weekly cume audience of more than 1 million. GOLD—Stations with a weekly cume audience between 500,000 and 1 million. SILVER—Stations with a weekly cume audience between 250,000 and 500,000.

CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM Z100 New York P.D.: Steve Kingston. List of songs including 'Debbie Gibson, Lost In Your Eyes' and 'Paula Abdul, Straight Up'.

PLATINUM KIISFM 102.7 Los Angeles P.D.: Steve Rivers. List of songs including 'Debbie Gibson, Lost In Your Eyes' and 'Milli Vanilli, Girl You Know It's True'.

PLATINUM WZOU-94.5 Boston P.D.: Tom Jeffries. List of songs including 'Bangles, Eternal Flame' and 'Guns N' Roses, Paradise City'.

PLATINUM Q107 Washington P.D.: Lorrin Palagi. List of songs including 'Rod Stewart, My Heart Can't Tell You' and 'Information Society, Walking Away'.

PLATINUM FOX Detroit P.D.: Chuck Beck. List of songs including 'Debbie Gibson, Lost In Your Eyes' and 'Guns N' Roses, Paradise City'.

PLATINUM WJOL 99.5 Minneapolis P.D.: Gregg Swedberg. List of songs including 'Debbie Gibson, Lost In Your Eyes' and 'Mike + The Mechanics, The Living Year'.

GOLD POWER 95 New York P.D.: Gary Bryan. List of songs including 'Debbie Gibson, Lost In Your Eyes' and 'Paula Abdul, Straight Up'.

GOLD 96TIC-FM Hartford P.D.: Dave Shakes. List of songs including 'Milli Vanilli, Girl You Know It's True' and 'Mike + The Mechanics, The Living Year'.

GOLD Power Hits B94 FM Pittsburgh P.D.: Bill Cahill. List of songs including 'Debbie Gibson, Lost In Your Eyes' and 'New Kids On The Block, You Got It (Th' R.E.M., Stand'.

GOLD WJLA 107.5 Washington P.D.: Rick Gillette. List of songs including 'Anita Baker, Just Because' and 'Karyn White, Superwoman'.

GOLD POWER 96 Detroit P.D.: Rick Gillette. List of songs including 'Anita Baker, Just Because' and 'Karyn White, Superwoman'.

GOLD all hit 97.1 KECL Dallas P.D.: Joel Folger. List of songs including 'Mike + The Mechanics, The Living Year' and 'Sheriff, When I'm With You'.

GOLD B96 Chicago P.D.: Buddy Scott. List of songs including 'Paula Abdul, Straight Up' and 'Debbie Gibson, Lost In Your Eyes'.

GOLD KISS 108 FM Boston P.D.: Sunny Joe White. List of songs including 'Debbie Gibson, Lost In Your Eyes' and 'Mike + The Mechanics, The Living Year'.

GOLD Eagle 106 Philadelphia P.D.: Charlie Quinn. List of songs including 'Debbie Gibson, Lost In Your Eyes' and 'Mike + The Mechanics, The Living Year'.

GOLD Q103 Tampa Bay P.D.: Mason Dixon. List of songs including 'Sheena Easton, The Lover In Me' and 'Paula Abdul, Straight Up'.

GOLD Wmms 100.7 FM Cleveland P.D.: Rich Piombino. List of songs including 'Mike + The Mechanics, The Living Year' and 'Eddie Money, The Love In Your Eyes'.

GOLD 109.5 Dallas P.D.: Buzz Bennett. List of songs including 'Tommy Page, A Shoulder To Cry On' and 'Debbie Gibson, Lost In Your Eyes'.

GOLD Z101 Chicago P.D.: Brian Kelly. List of songs including 'Paula Abdul, Straight Up' and 'Debbie Gibson, Lost In Your Eyes'.

GOLD KISS 108 FM Boston P.D.: Sunny Joe White. List of songs including 'Debbie Gibson, Lost In Your Eyes' and 'Mike + The Mechanics, The Living Year'.

GOLD Eagle 106 Philadelphia P.D.: Charlie Quinn. List of songs including 'Debbie Gibson, Lost In Your Eyes' and 'Mike + The Mechanics, The Living Year'.

GOLD Z95.5 Detroit P.D.: Brian Patrick. List of songs including 'Mike + The Mechanics, The Living Year' and 'Debbie Gibson, Lost In Your Eyes'.

GOLD KPWB 101 Minneapolis P.D.: Brian Philips. List of songs including 'Paula Abdul, Straight Up' and 'Roxette, The Look'.

GOLD 93Q Houston P.D.: Randy Brown. List of songs including 'Debbie Gibson, Lost In Your Eyes' and 'Guns N' Roses, Paradise City'.

To Linda Goldstein, Mgr. & Prod. Extraordinaire

i would like to take this opportunity  
to thank you for all the things you are  
and all you've meant to me.

you are one of the most creative and  
fun persons i know and your  
belief in me has been a strong  
influence in my life.

thank you so much.

i was in such a state of shock  
at receiving the record of the  
year grammy, that i failed to  
acknowledge your presence beside  
me on stage. i'm sorry.

i love you.

*Bobby*

Bobby McFerrin

## Billboard's PD of the week

**Cliff Blake**  
WZLX Boston



**DETHRONING THE KING?** For the first time in recent memory, WBCN is not Boston's dominant rocker. Classic rock WZLX, one of the format's first such outfits, tied 'BCN in the fall Arbitron book with a 4.8 12-plus overall, making it seventh overall and in the top five among 25-49-year-olds.

But WZLX PD Cliff Blake isn't celebrating. "We don't gauge our success vis-à-vis any single station in the market. When [consultant] Gary Guthrie and [former GM] David Meszaros debuted 'ZLX in late 1985, it wasn't targeted toward any one station or similar group of stations. They just saw a demand for what we're doing."

"Over the years, our listeners haven't just come from the album rockers like WBCN and WAAF. We've also seen people come our way from the oldies and AC stations, such as WROR, WVBF, and WMJX. Obviously, we share cumes with WBCN. But, then again, we share our 25-49 cumes with [top 40] WXXS-FM," says Blake.

While Blake says, "We spend a lot less time monitoring the other stations in the market than anybody else working in anything resembling a rock format," he also thinks Boston radio has "a lot of stations who've picked up on our features and phrases—even if they were playing some of the music before."

You'll hear 'BCN doing 'Then & Now.' They picked that up from us," he says.

Unlike most classic rockers, WZLX, which bills itself as classic hits, has a format competitor—the Curt Gowdy-owned WCGY, which bills itself as classic rock. Blake calls their positioning "more imagined than real. They generally concentrate on more recent music—late '70s into the early '80s—and it really sets us apart." WCGY currently has a 1.4 share 12-plus.

Blake says WZLX "rarely gets into the major promotions games that go on around here." Outside of the usual ticket and album giveaways, 'ZLX has ventured into some nontraditional areas. The station is currently sponsoring "The New Yankee Workshop," featuring "This Old House" carpenter Norm Abram for WGBH, the local PBS outlet whose fund-raisers attract many WZLX staffers' time and voices.

Close listener contact is vital to his format, Blake says. "Though the music that we play is a part of our listeners' lifestyle and heritage, it doesn't always fit in the way a station that is driven by current hits does. In a lot of ways, it's more of a partnership for us."

"Often, you don't have to look too far for new ideas because listeners are dying to tell you. Our 'Three For Thursday' feature, which we had dismissed as old hat, came from repeated listener suggestions, as have a number of our newer, experimental shows on weekends and late nights," says Blake, who, with GM Jerry Charm, does a weekly, on-air 'Ask The Manager' session.

Musically, WZLX concentrates on what Blake calls "the golden decade of 1965-75." A recently monitored segment of mid-mornings included Jimi Hendrix, "All Along The Watchtower"; the Yardbirds, "Over Under Sideways Down"; the Who, "Love Reign O'er Me"; the Steve Miller Band, "Take The Money And Run"; John Lennon, "Imagine"; America, "Sandman"; the Rolling Stones, "Happy"; Quicksilver Messenger Service, "Fresh Air"; Tom Petty, "Don't Do Me Like That"; and the Traveling Wilburys, "Last Night." The last two were that hour's then-and-now feature.

That one current, incidentally, has been a major point of discussion on WZLX, and Blake now suggests that new classic outlets play currents from the beginning. "We had already established ourselves as purely classic hits before we started easing in currents, and there was a fair amount of resistance. After a year and a half, we hit one current every hour last Thanksgiving," he says.

Blake has moved to regionalize WZLX as well. "There's a very strong loyalty to local artists from our era, and that's why we've included Boston-area classic hits, or BACHS." Besides such obvious heavyweights as the J. Geils Band & Aerosmith, Duke and the Drivers, Pousette-Dart, Jonathan Richman, and Livingston Taylor fit this category.

Blake gives his people leeway for jock choices and requests. "We've discovered that listeners react well to the different personalities of the DJs." Jocks might, for example, choose feature cuts from albums released on that day. At this writing, the 18th anniversary of Elton John's "Goodbye Yellow Brick Road" was imminent, and Blake planned to divvy out complete album sides to each jock.

A native of suburban Haverhill, Mass., Blake was production director at album WAAF before spending 6½ years as PD at WFTQ "14Q" Worcester, Mass. He then worked at country outlets WZZK Birmingham, Ala.; WBCS Milwaukee, WMZQ Washington, D.C., and KFKF Kansas City, Mo., before Scornix transferred him to WMXJ Miami and his first experience with a classic hits outlet. It was at WMXJ that Blake met Gary Guthrie, who led him to Boston in 1977.

More than anything else, Blake thinks his variety of experiences has made him "push the edges of the format. Country radio can be pretty stale, and I've learned to keep testing the waters. We're working on a number of new shows right now. A folk show on Sunday mornings, 'Southern Fried Rock,' and 'This Is The Modern World,' a new music classics show. It's this kind of experimenting that's really fun. We put something together and give it a shot. If it doesn't work, well, then we get all excited about something new."

DAVID WYKOFF

- 19 Bobby Brown, Roni  
20 Was (Not Was), Walk The Dinosaur  
21 Polson, Your Mama Don't Dance  
22 Rod Stewart, My Heart Can't Tell You  
23 Martika, More Than You Know  
24 Karyn White, Superwoman  
25 Edie Brickell & New Bohemians, What I  
26 Cinderella, The Last Mile  
27 Dino, 24/7  
28 Lita Ford (Duet With Ozzy Osbourne),  
29 Bon Jovi, I'll Be There For You  
30 Vanessa Williams, Dreamin'  
31 R.E.M., Stand  
32 Breathe, Don't Tell Me Lies  
33 EX Tiffany, Radio Romance  
34 EX Deon Estus, Heaven Help Me  
35 EX Def Leppard, Rocket  
A Vixen, Cryin'  
A Tone Loc, Funky Cold Medina  
A Paula Abdul, Forever Your Girl  
EX Sweet Sensation (With Romeo J.D.), Si  
EX Animation, Room To Move  
EX Tommy Page, A Shoulder To Cry On  
EX Luther Vandross, She Won't Talk To Me

### POWER 104 KRBE

- Houston P.D.: Adam Cook  
1 1 Debbie Gibson, Lost In Your Eyes  
2 4 Mike + The Mechanics, The Living Year  
3 2 Guns N' Roses, Paradise City  
4 5 Bangles, Eternal Flame  
5 7 Rod Stewart, My Heart Can't Tell You  
6 8 Roxette, The Look  
7 11 Red Flag, Russian Radio  
8 16 Milli Vanilli, Girl You Know It's Tru  
9 17 Breathe, Don't Tell Me Lies  
10 15 Fine Young Cannibals, She Drives Me C  
11 3 Sheena Easton, The Lover In Me  
12 6 Paula Abdul, Straight Up  
13 9 New Kids On The Block, You Got It (Th  
14 Bobby Brown, Roni  
15 20 Was (Not Was), Walk The Dinosaur  
16 24 R.E.M., Stand  
17 19 Anita Baker, Just Because  
18 23 Enya, Orinoco Flow (Sail Away)  
19 22 Eddie Money, The Love In Your Eyes  
20 29 Karyn White, Superwoman  
21 21 Chicago, You're Not Alone  
22 25 Vanessa Williams, Dreamin'  
23 27 Lita Ford (Duet With Ozzy Osbourne),  
24 32 Vixen, Cryin'  
25 26 Van Halen, Feels So Good  
26 31 Poison, Your Mama Don't Dance  
27 34 Tone Loc, Funky Cold Medina  
A29 Def Leppard, Rocket  
A30 Schilling, The Different Story  
31 35 Deon Estus, Heaven Help Me  
A32 Bon Jovi, I'll Be There For You  
33 40 Animation, Room To Move  
34 36 Luther Vandross, She Won't Talk To Me  
35 39 Sweet Sensation (With Romeo J.D.), Si  
36 37 Sa-Fire, Thinking Of You  
37 38 Dino, 24/7  
38 EX Book Of Love, Lullabye  
A39 Paula Abdul, Forever Your Girl  
A40 Tommy Page, A Shoulder To Cry On

### KUBE 93.1 FM

- Seattle  
1 1 Debbie Gibson, Lost In Your Eyes  
2 2 Bobby Brown, Roni  
3 5 Mike + The Mechanics, The Living Year  
4 3 Sheena Easton, The Lover In Me  
5 7 Bangles, Eternal Flame  
6 10 Guns N' Roses, Paradise City  
7 11 Ann Wilson & Robin Zander, Surrender  
8 20 Milli Vanilli, Girl You Know It's Tru  
9 15 Chicago, You're Not Alone  
10 4 Paula Abdul, Straight Up  
11 9 Erasure, A Little Respect  
12 9 Fine Young Cannibals, She Drives Me C  
14 11 Edie Brickell & New Bohemians, What I  
15 17 Anita Baker, Just Because  
16 18 Rod Stewart, My Heart Can't Tell You  
17 19 Eddie Money, The Love In Your Eyes  
18 22 Martika, More Than You Know  
19 24 Roxette, The Look  
20 23 Luther Vandross, She Won't Talk To Me  
21 25 Was (Not Was), Walk The Dinosaur  
22 26 Kon Kan, I Beg Your Pardon  
23 28 Roy Orbison, You Got It  
24 27 Roy Orbison, You Got It  
25 29 Sa-Fire, Thinking Of You  
26 30 Vanessa Williams, Dreamin'  
27 EX Deon Estus, Heaven Help Me  
28 EX R.E.M., Stand  
29 EX The Belle Stars, Iko Iko (From 'Rain  
30 EX Vixen, Cryin'  
A Tiffany, Radio Romance  
A Gina Go-Go, I Can't Face The Fact  
A Lita Ford (Duet With Ozzy Osbourne),  
A Bon Jovi, I'll Be There For You  
A Enya, Orinoco Flow (Sail Away)  
EX EX King's X, Into You  
EX EX Will To Power, Fading Away  
EX EX Cinderella, The Last Mile  
EX EX Love And Money, Hallelujah Man  
EX EX Van Halen, Feels So Good  
EX EX Poison, Your Mama Don't Dance  
EX EX The Fixx, Driven Out  
EX EX Dino, 24/7  
EX EX Thirty Eight Special, Second Chance  
EX EX Karyn White, Superwoman

### SILVER 92.1 PRO FM

- Providence P.D.: Mike Osborne  
1 5 Bobby Brown, Roni  
2 3 Guns N' Roses, Paradise City  
3 4 Rod Stewart, My Heart Can't Tell You  
4 1 Debbie Gibson, Lost In Your Eyes  
5 8 Anita Baker, Just Because  
6 2 Mike + The Mechanics, The Living Year  
7 11 Roy Orbison, You Got It  
8 18 Bangles, Eternal Flame  
9 10 Vanessa Williams, Dreamin'  
10 12 Martika, More Than You Know  
11 13 Ann Wilson & Robin Zander, Surrender  
12 14 Chicago, You're Not Alone  
13 16 Breathe, Don't Tell Me Lies  
14 19 R.E.M., Stand  
15 17 Eddie Money, The Love In Your Eyes  
16 21 Poison, Your Mama Don't Dance  
17 20 Was (Not Was), Walk The Dinosaur  
18 22 Milli Vanilli, Girl You Know It's Tru  
19 28 Karyn White, Superwoman  
20 23 Luther Vandross, She Won't Talk To Me  
21 24 Fine Young Cannibals, She Drives Me C  
22 25 Enya, Orinoco Flow (Sail Away)  
23 29 Roxette, The Look  
24 32 Sa-Fire, Thinking Of You  
25 26 Cinderella, The Last Mile  
26 27 Traveling Wilburys, End Of The Line  
27 30 Tiffany, Radio Romance  
28 31 Carly Simon, Let The River Run (Theme  
29 34 Johnny Kemp, Birthday Suit  
30 33 Kenny G, We've Saved The Best For Las  
31 35 Dino, 24/7  
32 EX Van Halen, Feels So Good  
33 EX Kon Kan, I Beg Your Pardon  
34 EX Womack & Womack, Teardrops  
35 EX Vixen, Cryin'  
EX EX New Edition, Can You Stand The Rain  
EX EX Animation, Room To Move

- The Pasadenas, Tribute (Right On)  
EX EX Def Leppard, Rocket  
EX EX Boys Club, Loneliest Heart  
EX EX Love And Money, Hallelujah Man  
EX EX The Fixx, Driven Out  
EX EX Cheap Trick, Never Had A Lot To Lose  
EX EX Sam Brown, Stop  
EX EX The Belle Stars, Iko Iko (From 'Rain  
EX EX Sweet Sensation (With Romeo J.D.), Si  
A — Robbie Nevil, Somebody Like You  
A — Thirty Eight Special, Second Chance  
A — Living Color, Cult Of Personality  
A — Deon Estus, Heaven Help Me  
A — Bon Jovi, I'll Be There For You  
A — Tone Loc, Funky Cold Medina

### B104

- Baltimore P.D.: Chuck Morgan  
1 2 Debbie Gibson, Lost In Your Eyes  
2 1 Paula Abdul, Straight Up  
3 5 Sheriff, When I'm With You  
4 4 Edie Brickell & New Bohemians, What I  
5 6 Guns N' Roses, Paradise City  
6 7 Sheena Easton, The Lover In Me  
7 9 Bobby Brown, Roni  
8 10 New Kids On The Block, You Got It (Th  
9 3 White Lion, When The Children Cry  
10 12 Karyn White, Superwoman  
11 11 Boys Club, I Remember Holding You  
12 13 Kon Kan, I Beg Your Pardon  
13 15 Mike + The Mechanics, The Living Year  
14 17 R.E.M., Stand  
15 19 Milli Vanilli, Girl You Know It's Tru  
16 16 Steve Winwood, Holding On  
17 8 Tone Loc, Wild Thing  
18 22 Was (Not Was), Walk The Dinosaur  
19 23 Anita Baker, Just Because  
20 21 Breathe, Don't Tell Me Lies  
21 24 Chicago, You're Not Alone  
22 27 Crack The Sky, Lost In America  
23 27 Bangles, Eternal Flame  
24 26 Roxette, The Look  
25 29 Fine Young Cannibals, She Drives Me C  
26 30 Deon Estus, Heaven Help Me  
27 EX The Belle Stars, Iko Iko (From 'Rain  
A28 Tone Loc, Funky Cold Medina  
29 EX Rod Stewart, My Heart Can't Tell You  
30 EX Def Leppard, Rocket  
A — Ann Wilson & Robin Zander, Surrender  
A — Poison, Your Mama Don't Dance  
A — Bon Jovi, I'll Be There For You

### POWER 99 FM

- Atlanta P.D.: Rick Stacy  
1 2 Debbie Gibson, Lost In Your Eyes  
2 3 Sheena Easton, The Lover In Me  
3 1 Paula Abdul, Straight Up  
4 4 Samantha Fox, I Wanna Have Some Fun  
5 5 New Kids On The Block, You Got It (Th  
6 6 Tommy Page, A Shoulder To Cry On  
7 8 Roxette, The Look  
8 9 Rod Stewart, My Heart Can't Tell You  
9 10 Roy Orbison, You Got It  
10 11 R.E.M., Stand  
11 14 Bangles, Eternal Flame  
12 13 Milli Vanilli, Girl You Know It's Tru  
13 18 Bobby Brown, Roni  
14 20 Tone Loc, Funky Cold Medina  
15 16 Bette Midler, Wind Beneath My Wings (C  
16 12 Ann Wilson & Robin Zander, Surrender  
17 17 Duran Duran, All She Wants Is  
18 19 Anita Baker, Just Because  
19 8 Breathe, Don't Tell Me Lies  
20 15 Edie Brickell & New Bohemians, What I  
21 24 Vixen, Cryin'  
22 27 Martika, More Than You Know  
23 8 Kenny G, We've Saved The Best For Las  
24 26 Luther Vandross, She Won't Talk To Me  
25 28 Fine Young Cannibals, She Drives Me C  
26 29 Deon Estus, Heaven Help Me  
27 30 Kon Kan, I Beg Your Pardon  
28 EX Figures On A Beach, You Ain't Seen No  
29 EX Nina Sherrill, Buffalo Stance  
30 EX Cher/Peter Cetera, After All  
A — Paula Abdul, Forever Your Girl  
A — The Belle Stars, Iko Iko (From 'Rain  
A — Bon Jovi, I'll Be There For You  
A — Robbie Nevil, Somebody Like You  
A — Living Color, Cult Of Personality

### 7-100

- Miami P.D.: Steve Perun  
1 1 Paula Abdul, Straight Up  
2 2 Debbie Gibson, Lost In Your Eyes  
3 3 Karyn White, Superwoman  
4 11 Mike + The Mechanics, The Living Year  
5 5 Bobby Brown, Roni  
6 5 Samantha Fox, I Wanna Have Some Fun  
7 4 Tone Loc, Wild Thing  
8 10 Will To Power, Fading Away  
9 9 Guns N' Roses, Paradise City  
10 14 Milli Vanilli, Girl You Know It's Tru  
11 12 Sa-Fire, Thinking Of You  
12 15 Anita Wilson & Robin Zander, Surrender  
13 13 Sheena Easton, The Lover In Me  
14 16 Anita Baker, Just Because  
15 19 New Kids On The Block, You Got It (Th  
16 18 Vanessa Williams, Dreamin'  
17 22 Kon Kan, I Beg Your Pardon  
18 21 Information Society, Walking Away  
19 25 Bangles, Eternal Flame  
20 23 Rod Stewart, My Heart Can't Tell You  
21 7 Bon Jovi, Born To Be My Baby  
22 8 Tone Loc, Funky Cold Medina  
23 8 White Lion, When The Children Cry  
24 26 Sweet Sensation (With Romeo J.D.), Si  
25 30 Stevie B, I Wanna Be The One  
26 20 Sheriff, When I'm With You  
27 EX New Edition, Can You Stand The Rain  
28 EX Poison, Your Mama Don't Dance  
29 24 Taylor Dayne, Don't Rush Me  
A30 Fine Young Cannibals, She Drives Me C  
A — Roxette, The Look  
A — The Belle Stars, Iko Iko (From 'Rain

### WIOG

- Saginaw P.D.: Rick Belcher  
1 4 Guns N' Roses, Paradise City  
2 5 Mike + The Mechanics, The Living Year  
3 5 Paula Abdul, Straight Up  
4 8 Chicago, You're Not Alone  
5 10 Debbie Gibson, Lost In Your Eyes  
6 1 Bon Jovi, Born To Be My Baby  
7 3 Sheriff, When I'm With You  
8 6 U2, Angel Of Death  
9 6 Tiffany, All This Time  
10 12 Ann Wilson & Robin Zander, Surrender  
11 16 Breathe, Don't Tell Me Lies  
12 11 Van Halen, Feels So Good  
13 17 R.E.M., Stand  
14 Eddie Money, The Love In Your Eyes  
15 18 Cinderella, The Last Mile  
16 21 Poison, Your Mama Don't Dance  
17 23 Sheena Easton, The Lover In Me  
18 14 Bobby Brown, My Prerogative  
19 22 Def Leppard, Rocket  
EX EX Roxette, The Look  
A20 — New Kids On The Block, You Got It (Th  
A22 — Winger, Seventeen

- 23 9 Def Leppard, Armageddon It  
24 13 Joan Jet And The Blackhearts, Little  
25 Ivan Neville, Not Just Another Girl  
26 20 Taylor Dayne, Don't Rush Me  
27 26 Tommy Connell And The Young Rumples,  
28 27 Poison, Every Rose Has Its Thorn  
29 28 White Lion, When The Children Cry  
30 29 Van Halen, Finish What Ya Started

### 94 WTKI

- Milwaukee P.D.: Todd Fisher  
1 8 Mike + The Mechanics, The Living Year  
2 2 Roxette, The Look  
3 3 Debbie Gibson, Lost In Your Eyes  
4 4 Synch, Where Are You Now?  
5 1 Paula Abdul, Straight Up  
6 12 Bangles, Eternal Flame  
7 7 Samantha Fox, I Wanna Have Some Fun  
8 10 Guns N' Roses, Paradise City  
9 13 New Kids On The Block, You Got It (Th  
10 5 Tiffany, All This Time  
11 11 Sheriff, When I'm With You  
12 15 Steve Winwood, Holding On  
13 15 Duran Duran, All She Wants Is  
14 20 R.E.M., Stand  
15 9 Karyn White, The Way You Love Me  
16 16 Edie Brickell & New Bohemians, What I  
17 25 Rod Stewart, My Heart Can't Tell You  
18 18 Milli Vanilli, Girl You Know It's Tru  
19 6 Taylor Dayne, Don't Rush Me  
20 EX Poison, Your Mama Don't Dance  
A21 — Guns N' Roses, Patience  
22 23 Breathe, Don't Tell Me Lies  
23 24 Bobby Brown, Roni  
24 24 Tone Loc, Funky Cold Medina  
A24 A — Chicago, You're Not Alone  
A — Cher/Peter Cetera, After All  
A — Bon Jovi, I'll Be There For You  
EX Roy Orbison, You Got It  
EX EX Tiffany, Radio Romance

### WNCI 97.9

- Columbus P.D.: Dave Robbins  
1 2 Vanessa Williams, Dreamin'  
2 4 Mike + The Mechanics, The Living Year  
3 5 Debbie Gibson, Lost In Your Eyes  
4 7 Ann Wilson & Robin Zander, Surrender  
5 8 Milli Vanilli, Girl You Know It's Tru  
6 1 Paula Abdul, Straight Up  
7 9 New Kids On The Block, You Got It (Th  
8 13 Chicago, You're Not Alone  
9 3 Sheena Easton, The Lover In Me  
10 17 Poison, Your Mama Don't Dance  
11 6 Rick Astley, She Wants To Dance With  
12 14 Guns N' Roses, Paradise City  
13 18 Bangles, Eternal Flame  
14 16 Breathe, Don't Tell Me Lies  
15 21 Was (Not Was), Walk The Dinosaur  
16 10 Tone Loc, Wild Thing  
17 19 Bobby Brown, Roni  
18 19 Eddie Money, The Love In Your Eyes  
19 23 Roxette, The Look  
20 22 Kenny G, We've Saved The Best For Las  
21 24 Kon Kan, I Beg Your Pardon  
22 27 Rod Stewart, My Heart Can't Tell You  
23 27 Sweet Sensation (With Romeo J.D.), Si  
24 29 Martika, More Than You Know  
25 31 R.E.M., Stand  
26 28 Erasure, A Little Respect  
A27 — Donny Osmond, Soldier Of Love  
28 30 Roy Orbison, You Got It  
29 32 Anita Baker, Just Because  
30 32 Animation, Room To Move  
A31 — Tone Loc, Funky Cold Medina  
32 34 Karyn White, Superwoman  
A33 — Michael O'Keefe, Rock On  
A34 — Deon Estus, Heaven Help Me  
A35 — Thirty Eight Special, Second Chance

### KZZP 104.7 FM

- Phoenix P.D.: Bob Case  
1 1 Debbie Gibson, Lost In Your Eyes  
2 5 Milli Vanilli, Girl You Know It's Tru  
3 2 Paula Abdul, Straight Up  
4 3 Bobby Brown, Roni  
5 3 New Kids On The Block, You Got It (Th  
6 4 The Fixx, Driven Out  
7 12 Bangles, Eternal Flame  
8 6 White Lion, When The Children Cry  
9 8 Tone Loc, Wild Thing  
10 18 Sa-Fire, Thinking Of You  
11 11 Kon Kan, I Beg Your Pardon  
12 13 Martika, More Than You Know  
13 17 Fine Young Cannibals, She Drives Me C  
14 15 Vanessa Williams, Dreamin'  
15 19 Mike + The Mechanics, The Living Year  
16 16 Ann Wilson & Robin Zander, Surrender  
17 22 Bobby Brown, Every Little Step  
18 26 Tone Loc, Funky Cold Medina  
19 24 Synch, Where Are You Now?  
20 21 New Edition, Can You Stand The Rain  
21 23 Dino, 24/7  
22 25 Guns N' Roses, Paradise City  
23 28 Roxette, The Look  
24 27 R.E.M., Stand  
A25 — Donny Osmond, Soldier Of Love  
26 30 Stevie B, I Wanna Be The One  
27 28 Deon Estus, Heaven Help Me  
28 EX Paula Abdul, Forever Your Girl  
29 EX Sweet Sensation (With Romeo J.D.), Si  
30 EX Rod Stewart, My Heart Can't Tell You  
A — Tiffany, Radio Romance  
A — Stage 4, Real Love  
EX EX The Belle Stars, Iko Iko (From 'Rain  
EX EX Will To Power, Fading Away  
EX EX Enya, Orinoco Flow (Sail Away)  
EX EX Animation, Room To Move  
EX EX Breathe, Don't Tell Me Lies  
EX EX Anita Baker, Just Because  
EX EX Boy Meets Girl, Bring Down The Moon  
EX EX Carly Simon, Let The River Run (Theme  
EX EX Cher/Peter Cetera, After All  
EX EX Karyn White, Superwoman

**'It's more of a partnership'**



**King Jay Way.** BMI hosted a celebration in Los Angeles for Jay King, the band La Rue, and King's RCA-distributed Jay King Records. At the party, from left, were RCA VP Skip Miller, BMI associate director Dexter Moore, La Rue's Alex Hill and Bobbi Sanders, King, Jacque La Rue, and Donnie Woodruff.

## Ngema Wrote The Award-Winning 'Sarafina!' S. African Playwright Bows Album

BY JANINE C. McADAMS

NEW YORK Strong, young voices, lifted in choir-style harmony, sing: "Raise your voices, keep on singing to the drums, the drums of Africa music . . ."

The lyrics are from "Sarafina!," the Tony Award-winning Broadway musical that features a cast of black South African students re-enacting their experiences in the '70s at Soweto's progressive Morris Isaacson High School, where

raids and murders of teens by the police occurred as often as history lessons. The message of those lyrics and, indeed, the play—to persist in the struggle to free South Africa from the oppression of apartheid—is the personal credo of the musical's 33-year-old author/director/songwriter, Mbongeni Ngema.

Ngema, a native of Natal, South Africa, a township near Johannesburg, has just released his first U.S. album, "Time To Unite," on Island's Mango label. Not only did Ngema write most of the album material, he showcases his skills on keyboard, bass, flugelhorn, and acoustic guitar while producing the project. The album features vocals by "Sarafina!" cast members and trumpet solos from Hugh Masekela, who contributed songs to "Sarafina!" Like the play, the album offers a collection of English and Zulu-language songs revolving around South African historical, political, and social themes. The music itself is rooted deep in the musical tradition of *mbaqanga*, a lilting, guitar-and-keyboard-driven swing form embellished with tight vocal harmonies and intricate horn riffs.

"The main theme of 'Time To Unite' is that it's about time people united to address the problems in South Africa," says Ngema. "I'm committed to change, to bettering the lives of the people and raising people's consciousness. Of course, racism is the problem of the whole world."

As for the future, Ngema says,

"We're planning to bring a few musicians from South Africa and then work up a tour." A tentative schedule of summer dates around the country is lined up to support the album, but with a crush of other musical and theatrical projects upcoming for the artist, Mango is counting on college and alternative radio and in-store play at specialty music dealers to create sales for "Time To Unite."

In his seven years since coming

### 'It's about time people united'

to New York with his play "Woza Albert!," performed at New York's Lincoln Center, the playwright/musician has carved out a busy career. His second U.S.-performed musical about black life in South Africa, "Asinamali" ("We Have No Money"), was part of Lincoln Center's Woza Africa! series in 1985. Then came "Sarafina!," which proved so popular that its Lincoln Center run was extended before it was finally moved to Broadway in January 1988, where it still plays to enthusiastic audiences. The musical has had a profound effect on critics and the public; recently, NBC aired a TV special about the musical and its performers. RCA Victor has released the original cast recording, and a film documentary, "The Voices Of Sarafina!," will be released theatrically in 28 U.S. cities

(Continued on next page)

## U.K. Paper Launches An Alternative Black Music Award Grammys, BRITS Draw Fire Over Policies

MEMBERS OF THE BLACK music community on both sides of the Atlantic recently protested the policies of major music award shows, but used very different approaches.

Members of the rap community, particularly people involved with Rush Management, resented the fact that, despite the addition of a rap category, no rap artists would be allowed to perform on camera. That two of their artists, L.L. Cool J and the eventual Grammy winner Jazzy Jeff & the Fresh Prince, were nominees just added fuel to their fire. Jeff & Prince were supposed to be presenters on the Grammy broadcast, but Rush decided to have both boycott the broadcast and, in fact, attempted to get all the other nominees to do the same.

Award presenter Kool Moe Dee and his manager, LaVaba, felt they could lodge a protest on the show via a rap and still take advantage of the exposure that a Grammy broadcast provides. There was some conflict between the two management teams over the proper strategy, but Moe Dee stood his ground and was quite effective, both on the broadcast and in the interview rooms backstage, in stating the case for rap exposure.

Meanwhile, Rush publicity director Bill Adler says, "We're very pleased with the way things turned out. We don't for a minute regret having to boycott the Grammys." He did add, "We intend to spend as much time as it takes in 1989 arranging for our artists and producers to join the academy."

There was anarchy in the U.K., both over the BRITS (British Phonographic Industry) awards broadcast and the lack of black British nominees in the awards categories. Black musicians felt they were unfairly represented in these British Grammys. In response, the Voice, the U.K.'s biggest black weekly, sponsored a black music award. A team of radio, television, and music folks selected nominees in 11 categories, who were then announced in the Voice's pages. Over a three-day period, a thousand folks phoned the paper to vote.

The results are a fascinating barometer of the differences between African-American popular music and that being made by black Brits. Best male singer was Maxi Priest, a mellow R&B-influenced reggae artist, while the high-energy dance artist Yazzo won as best female singer. Another soft-edged reggae act, Aswad, won best-group and best-album award for "Distant-Thunder."

The best single was a tie between two artists just being introduced here, Roachford on Epic and the Pasadenas on Columbia. Roachford, a keyboardist/singer, writes very mainstream pop, with R&B and rock elements. His award-winning single, "Cuddly Toy," sounds like it could have been composed by Hall & Oates. The Pasadenas' "Tribute," which is already

making headway with pop radio, is a self-conscious tribute to old soul styles, particularly "the Philly sound." The group is clearly trying to tap into the kind of retro-nouveau attitude Terrence Trent D'Arby (a big fan of the group) utilizes.

The reggae winners were Frankie Paul and Sandra Cross, while saxophonist Courtney Pine, long the U.K.'s best-known black instrumentalist, won the jazz award. In the international category, the Voice readers went for Anita Baker and Bobby Brown; the latter is a surprise since Luther Vandross is immensely popular there. One hopes that this award will be institutionalized since black British pop music is not simply growing, but is beginning to manifest a musical diversity that is, in some ways, wider than what's on the American scene.



by Nelson George

BILLBOARD introduces the Hot Rap Singles chart in this issue (see page 27). It is an acknowledgement of how important rap has become to the record industry since its development in the mid-'70s.

SHORT STUFF: From Ruby Turner's album of Motown covers on Jive comes the single "Nowhere To Run" . . . Two sets of identical twins manage artists on Arista Records: Leonia & Leona Lloyd handle the affairs of Kiara, while Taharga & Tunde-Ra Aleem (who record for Atlanta) manage Too Nice . . . Midnight Starr is on its second trip to Japan within three months. It did so well there during December (12 sold-out performances) that it was invited back by local promoters . . . Mica Paris, Britain's hottest female soul singer, makes her American debut with the single "My One Temptation" from her Island album, "So Good." The B side, "Wicked," though not on the album, is worth hearing since it was supervised by veteran R&B producer/writer Leon Ware . . . Shanachie Records is marketing four home videos about Third World music under the "Beats Of The Heart" banner. All four programs aired previously on PBS. They are "Rhythm Of Resistance: Black South African Music," "Roots, Rock, Reggae: Inside The Jamaican Music Scene," "Konkombe: The Nigerian Pop Music Scene," and "Salsa: Latin Pop Music In The Cities." For more information, call 201-579-7763 . . . Cheryl "Pepsi" Riley is on the road opening for Keith Sweat . . . GUY's debut album is nearing platinum . . . Just-Ice's latest Sleeping Bag album is called "The Desolate One" and is produced by KRS-1. In addition, Henry Dee makes a cameo appearance on a track, rapping with Just-Ice and KRS . . . Ashford & Simpson, Branford Marsalis, and Michael Jackson publicist Bob Jones are being honored with the World Institute of Black Communications' Pioneers of Excellence Award March 14 in New York. Contact 212-586-1771.

## Billboard POWER PLAYLISTS FOR WEEK ENDING MARCH 11, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

WDJY		FOR WEEK ENDING MARCH 11, 1989	
Washington P.D.: Beej Steele		Dallas P.D.: Michael Spears	
1	Guy, Teddy's Jam	1	LeVert, Just Coolin'
2	Vanessa Williams, Dreamin'	2	Paula Abdul, Straight Up
3	LeVert, Just Coolin'	3	James 'J.T.' Taylor & Regina Belle, All I Want
4	Millie Vanilli, Girl You Know It's True	4	Surface, Closer Than Friends
5	The Boys, Lucky Charm	5	The Boys, Lucky Charm
6	Anita Baker, Just Because	6	Al B. Sure!, If I'm Not Your Lover
7	Freddie Jackson, You And I Got A Thing	7	Ashford & Simpson, I'll Be There For You
8	Surface, Closer Than Friends	8	Kiara (Duet With Shauna Wilson), This Time
9	Sweet Obsession, Being In Love Ain't Easy	9	Anita Baker, Just Because
10	Cameo, Ain't No Way	10	Bobby Brown, Every Little Step
11	Troop, Still In Love	11	Millie Vanilli, Girl You Know It's True
12	BeBe & CeCe Winans, Heaven	12	Tone Loc, Wild Thing
13	Bobby Brown, Every Little Step	13	Five Star, Another Weekend
14	Donna Allen, Joy And Pain	14	Cherrelle, Affair
15	Marcus Lewis, The Club	15	Dino, 24/7
16	Vesta, 4 U	16	Freddie Jackson, You And I Got A Thing
17	El DeBarge, Real Love	17	The Bar-Kays, Struck By You
18	James 'J.T.' Taylor & Regina Belle, All I Want	18	El DeBarge, Real Love
19	Today, Girl I Got My Eyes On You	19	Karyn White, Love Saw It
20	Paula Abdul, Straight Up	20	Sheena Easton, Days Like This
21	Cherrelle, Affair	21	All Access, Missing You
22	Guy, Piece Of My Love	22	Today, Girl I Got My Eyes On You
23	New Kids On The Block, You Got It (The Right St)	23	Sweet Obsession, Being In Love Ain't Easy
24	Information Society, Walking Away	24	Boy George, Don't Take My Mind On A Trip
25	Sheena Easton, Days Like This	25	Jonathan Butler, More Than Friends
26	Al B. Sure!, If I'm Not Your Lover	26	Chaka Khan, Baby Me
27	Dino, 24/7	27	Kenny G, We've Saved The Best For Last
28	Tracie Spencer, Imagine	28	Kid 'N Play, Rollin' With Kid 'N Play
29	New Edition, Can You Stand The Rain	29	Christopher Max, More Than Physical
30	Boy George, Don't Take My Mind On A Trip	30	E. U., Buck Wild
31	Karyn White, Superwoman	31	Lia, True Obsession
32	Simply Red, It's Only Love	32	Paul Laurence, Make My Baby Happy
33	Sandee, Notice Me	33	Simply Red, It's Only Love
34	Will Clayton, Never Too Late	34	Lateasha, Move On You
35	Kenny G, We've Saved The Best For Last	35	Vesta, 4 U
36	Bobby Brown, Roni	36	Johnny Kemp, Birthday Suit
37	Luther Vandross, She Won't Talk To Me	37	Betty Wright, From Pain To Joy
38	Slick Rick, Teenage Love	38	EX Attention, Let Me Push It To You
39	Christopher Max, More Than Physical	39	EX Wendy And Lisa, Are You My Baby
40	Five Star, Another Weekend	40	Pasadenas, Tribute (Right On)
41	The Bar-Kays, Struck By You	41	Guy, I Like
42	Ten City, That's The Way Love Is	42	Tone Loc, Funky Cold Medina
43	The Gap Band, I'm Gonna Get You Sucka	43	Jody Watley, Real Love
44	Loose Ends, Life	44	Charlie Singleton, The Good, The Bad, And The U
45	J.C. Lodge, Telephone Love	45	Too Short, Life Is Too Short
46	Jomanda, Make My Body Rock	46	Starpoint, Tough Act To Follow
47	Ashford & Simpson, I'll Be There For You	47	Steve Wonder, With Each Beat Of My Heart
48	Lateasha, Move On You		
49	New Edition, Crucial		
50	Z'Looke, Lovesick		
51	Kid 'N Play, Rollin' With Kid 'N Play		

## L.A. Posse Name Leads To Cross-Country Suit

BY EVELYN McDONNELL

NEW YORK Darryl Pierce and Dwayne Simon, the two members of the Los Angeles-based L.A. Posse production team, and L.A. Posse Productions Inc. are suing Michael "Mikey D" Doe and Sleeping Bag Records in New York over use of the name L.A. Posse.

The suit, filed in U.S. District

Court in New York Feb. 8, charges Doe and Sleeping Bag with false designation of origin and representation of services, trademark infringement, unfair competition, and dilution of the trademark's reputation. It asks for an injunction against use of the name L.A. Posse by the defendants and estimated damages of more than \$50,000.

Pierce, Simon, and Bobby "Bob-

cat" Erving produced L.L. Cool J's 1987 "Bad" album as the L.A. Posse. Erving has since left the group. According to the suit, L.A. Posse has produced and performed with numerous other rap performers and "acquired a reputation for high-quality work and developed substantial goodwill in connection with their work as music producers and performers."

The suit says Pierce & Simon have signed a production and recording agreement with Atlantic Records that includes at least one album by a group called L.A. Posse and including Pierce & Simon as musicians.

Sleeping Bag Records released a single by Mikey D & L.A. Posse in 1987 and are planning to release an album, according to the suit.



**Freddie's Golden Touch.** Freddie Jackson made his acting debut on TV's "Golden Girls" Feb. 18, playing a piano bar singer who attracts the attention of "Golden Girl" Estelle Getty (pictured at left).

**Billboard has revised its Hot Black Singles chart radio reporter panel based on the fall Arbitrons ... see page 19**

## S. AFRICAN PLAYWRIGHT BOWS NEW ALBUM

(Continued from preceding page)

March 24.

"I was surprised at the success of 'Sarafina!,' but I knew it would do well because you always know when you have done something good—you feel it before it ever goes out. But I did not know that it would be this successful," Ngema says. "The movie is out and the record album is out, so it keeps going."

According to Ngema, Quincy Jones has asked him for contributions to his next album. In the meantime, plans are under way for Ngema to produce an album by the South African band the Soul Brothers, as well solo albums by two female cast members from "Sarafina!" Ngema is currently working on a new musical, "Township Fever," that will fulfill his in-

formal agreement with Lincoln Center to present works every few years.

The new show, which its creator describes as "a different concept, bringing together South Africans and African-Americans," is due to be staged in 1990. Ngema says, "I'm asking Stevie Wonder to do like two songs and talking to Danny Glover and Denzel Washington to feature in that production."

The latest and most interesting development in Ngema's career is his plan to film "Sarafina!" in Zimbabwe in early 1990, possibly as a cable-TV special. At press time, negotiations were in progress with director Spike Lee and his 40 Acres And A Mule Filmworks company to undertake production.



**United For Right.** New York and Los Angeles rappers participated in making the video for "Self-Destruction," an anti-black-on-black-crime project recorded by an all-star team of rappers. Among those at the video shoot in Harlem, New York, were (front row) Young M.C. and Tone Loc from Los Angeles; (back row) Kool Moe Dee, Ms. Melodie, KRS-1, and Doug E. Fresh.

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## TERRI ROSSI'S RHYTHM SECTION

**THIS WEEK BILLBOARD** introduces the Hot Rap Singles chart (story, page 3; chart, page 27). Prior to the development of this feature, some industry professionals debated the need for a chart that might separate rap from mainstream black music. However, rap has had tough going on that chart, which is based on radio and retail reports. While this may be an equitable equation for R&B singles, it presents a problem when trying to reflect the success of rap singles, since many black/urban radio stations will not play or report rap records. So, despite strong sales, the only rap single to make it to No. 1 on the black chart is "I Need Love," a rap ballad by **L.L. Cool J.** (Def Jam). Three other rap singles peaked at No. 4, even though they were strong sellers: "The Show," by **Doug E. Fresh** (Reality) reportedly sold 550,000; "Wild, Wild West" by **Kool Moe Dee** (Jive) reportedly sold more than 300,000 units; and "Friends/Five Minutes of Funk" by **Whodini** (Jive) reportedly sold between 300,000 and 400,000 units.

This year's first Grammy winner in the rap category, **D.J. Jazzy Jeff & The Fresh Prince**, (Jive) sold more than 500,000 units of "Parents Just Don't Understand" yet peaked at No. 10. **Tone Loc's** "Wild Thing" (Delicious Vinyl) peaked at No. 3; it was prevented from reaching No. 1 because only 71 of the 93 reporting stations would list the record, even though it has been certified double platinum. Similarly, **Run-D.M.C.** reportedly sold more than 500,000 on "Walk This Way" (Profile) and peaked at No. 8. All three records received pop radio play and chart action, which helped produce strong sales. Black/urban radio, while coming under one banner, is a diversified format, ranging from stations that play almost all rap, such as KDAY Los Angeles, to WVAZ Chicago, a black adult contemporary station. Added to the fact that rap records have traditionally sold without radio play, the retail-based Hot Rap Singles Chart will finally provide a fair and accurate means of measuring rap success.

**THE FIRST NO. 1** single on the new rap chart is "Self-Destruction" by **The Stop The Violence Movement** (Jive). The song also moves 49-37 on the Hot Black Singles chart with 28 of the 99 stations reporting. The song's movement on this chart has been largely based on increases from sales, but has shown only modest gains at radio.

**LEVERT FEATURING HEAVY D** pulls up this week to No. 1 with "Just Coolin'" (Atlantic), in its seventh week on the singles chart. This record has been a programmers' pick since the release of the album and may have diverted airplay from the first single, "Pull Over," which peaked at No. 2. **Milli Vanilli** continues to look strong with "Girl You Know It's True" (Arista) at No. 3. The single has been certified gold. Milli Vanilli's strong sales have followed airplay in many formats, including top 40 and crossover. By contrast, Levert initially developed its strength from a black/urban base.

**LOOKS CAN BE DECEIVING:** Six records debut in the 90s this week. However, all of these records are reported by a third of the panel, far more than the minimum debut requirement of 10.

## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 13 REPORTERS	SILVER ADDS 33 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
<b>REAL LOVE</b> JODY WATLEY MCA	10	24	24	58	62
<b>TRIBUTE (RIGHT ON)</b> THE PASADENAS COLUMBIA	2	10	21	33	53
<b>IF I'M NOT YOUR LOVER</b> AL B. SURE! WARNER BROS.	3	9	16	28	38
<b>BUCK WILD</b> E.U. VIRGIN	2	6	18	26	30
<b>BABY ME</b> CHAKA KHAN WARNER BROS.	3	7	15	25	44
<b>I LIKE</b> GUY MCA	3	5	14	22	42
<b>START OF A ROMANCE</b> SKYY ATLANTIC	2	5	11	18	78
<b>YOU LAID YOUR LOVE ON ME</b> GERALD ALSTON MOTOWN	0	4	14	18	66
<b>ARE YOU LONELY TONIGHT</b> CONSTINA COLUMBIA	1	3	14	18	25
<b>CRUCIAL</b> NEW EDITION MCA	1	3	13	17	83

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

**CONSTINA**  
*Are you lonely tonight*

**TANTALIZING!**

"ARE YOU LONELY TONIGHT." THE FIRST PROPOSITION FROM HER SASSY DEBUT ALBUM, "CONSTINA."<sup>RC4500</sup>

**COLUMBIA RECORDS—RADIO AND RETAIL'S BEST FRIEND!**

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When you **PLAY IT, SAY IT!**



RENA SCOTT  
"Love Zone"  
SDT 7511



BILLY THOMPSON  
"Party for Two"  
SDT 7516

**DEF  
DAMES**

DEF DAMES  
2 - 4 - The Bass  
SDT 7521

# BLACK

HOT 12"

MUTHA HOOD

"Ease The Pressure"

DEF DAMES

JCO 9025

"Guy's Best Friend"

SDO 7520

SHOOT TO THRILL

"Cinco de Mayo"

JCO 9024

TALK OF THE TOWN

Featuring RUDY VALDEZ

"Double Your Pleasure"

SDO 7518

# DANCE

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FOR WEEK ENDING MARCH 11, 1989

## Billboard. Hot Black Singles SALES & AIRPLAY™

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	STRAIGHT UP	PAULA ABDUL	2
2	7	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	3
3	8	JUST COOLIN'	LEVERT FEAT. HEAVY D	1
4	1	JUST BECAUSE	ANITA BAKER	5
5	11	CLOSER THAN FRIENDS	SURFACE	4
6	9	SKIN I'M IN	CAMEO	9
7	3	WILD THING	TONE LOC	14
8	15	LUCKY CHARM	THE BOYS	6
9	6	DREAMIN'	VANESSA WILLIAMS	15
10	17	JOY AND PAIN	DONNA ALLEN	8
11	19	YOU AND I GOT A THANG	FREDDIE JACKSON	7
12	4	SO GOOD	AL JARREAU	23
13	13	HEAVEN	BEBE & CECE WINANS	19
14	18	MORE THAN FRIENDS	JONATHAN BUTLER	11
15	12	SNAKE IN THE GRASS	MIDNIGHT STAR	22
16	24	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	10
17	14	TEENAGE LOVE	SLICK RICK	21
18	5	TEDDY'S JAM	GUY	26
19	23	ME, MYSELF AND I	CHERYL 'PEPSII' RILEY	18
20	26	GIRL I GOT MY EYES ON YOU	TODAY	13
21	34	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	17
22	27	STRUCK BY YOU	THE BAR-KAYS	16
23	31	ALL I WANT IS FOREVER	JAMES TAYLOR/REGINA BELLE	12
24	10	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	34
25	20	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	33
26	22	SUPERWOMAN	KARYN WHITE	42
27	16	I'M GONNA GIT YOU SUCKA	THE GAP BAND	46
28	39	THAT'S THE WAY LOVE IS	TEN CITY	31
29	21	STILL IN LOVE	TROOP	39
30	38	4 U	VESTA	20
31	37	SELF-DESTRUCTION	THE STOP THE VIOLENCE MOVEMENT	37
32	—	WE'VE SAVED THE BEST FOR LAST	KENNY G	27
33	33	FIND AN UGLY WOMAN	CASH MONEY & MARVELOUS	49
34	25	SHE WON'T TALK TO ME	LUTHER VANDROSS	53
35	29	GENTLY	READY FOR THE WORLD	52
36	28	CAN YOU STAND THE RAIN	NEW EDITION	57
37	—	REAL LOVE	EL DEBARGE	24
38	35	TWIST AND SHOUT	SALT-N-PEPA	61
39	—	WITH EACH BEAT OF MY HEART	STEVIE WONDER	28
40	30	WE WANT EAZY	EAZY-E	70

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	JUST COOLIN'	LEVERT FEAT. HEAVY D	1
2	5	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	3
3	6	CLOSER THAN FRIENDS	SURFACE	4
4	2	STRAIGHT UP	PAULA ABDUL	2
5	8	LUCKY CHARM	THE BOYS	6
6	12	ALL I WANT IS FOREVER	JAMES TAYLOR/REGINA BELLE	12
7	9	YOU AND I GOT A THANG	FREDDIE JACKSON	7
8	7	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	10
9	13	JOY AND PAIN	DONNA ALLEN	8
10	1	JUST BECAUSE	ANITA BAKER	5
11	16	GIRL I GOT MY EYES ON YOU	TODAY	13
12	14	MORE THAN FRIENDS	JONATHAN BUTLER	11
13	15	STRUCK BY YOU	THE BAR-KAYS	16
14	17	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	17
15	20	4 U	VESTA	20
16	24	AFFAIR	CHERRELLE	25
17	23	REAL LOVE	EL DEBARGE	24
18	4	SKIN I'M IN	CAMEO	9
19	28	EVERY LITTLE STEP	BOBBY BROWN	30
20	18	ME, MYSELF AND I	CHERYL 'PEPSII' RILEY	18
21	32	LOVE SAW IT	KARYN WHITE	32
22	30	WE'VE SAVED THE BEST FOR LAST	KENNY G	27
23	27	ANOTHER WEEKEND	FIVE STAR	29
24	26	WITH EACH BEAT OF MY HEART	STEVIE WONDER	28
25	10	DREAMIN'	VANESSA WILLIAMS	15
26	36	SLEEP TALK	ALYSON WILLIAMS	35
27	34	MORE THAN PHYSICAL	CHRISTOPHER MAX	40
28	—	24/7	DINO	36
29	11	WILD THING	TONE LOC	14
30	—	CRUCIAL	NEW EDITION	47
31	25	TEENAGE LOVE	SLICK RICK	21
32	40	LIFE	LOOSE ENDS	45
33	—	IMAGINE	TRACIE SPENCER	41
34	—	SOMETHING'S GOT A HOLD ON ME	RADIANT	44
35	—	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	38
36	—	START OF A ROMANCE	SKYY	51
37	35	FROM PAIN TO JOY	BETTY WRIGHT	43
38	—	MOVE ON YOU	LATEASHA	48
39	—	LOVESICK	Z'LOOKE	50
40	—	THAT'S THE WAY LOVE IS	TEN CITY	31

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### BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

24/7 (Onid, BMI) CPP	41 IMAGINE (SBK Blackwood, BMI/Lenono, BMI)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP)
4 U (Captain Z, ASCAP/Black Lion, ASCAP)	96 IN THE MOOD (Kear, BMI/Hiptrip, BMI/Chic, BMI)	2 STRAIGHT UP (Virgin, ASCAP/Wolff, ASCAP) CPP
AFFAIR (Flyte Tyme, ASCAP/Tunesmith, BMI/Avant Garde, ASCAP)	81 IT'S ONLY LOVE (Mayplace, BMI)	16 STRUCK BY YOU (Deronde Jay, BMI/Gale Warnings, BMI/Slam City, BMI)
58 ALL BECAUSE OF YOU (March 9, ASCAP/Almo, ASCAP/Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP) CPP	8 JOY AND PAIN (Amazement, BMI)	42 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
12 ALL I WANT IS FOREVER (FROM 'TAP') (Realsongs, ASCAP)	5 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/L'il Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)	26 TEDDY'S JAM (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP
29 ANOTHER WEEKEND (SCS, BMI)	1 JUST COOLIN' (Trycep, BMI/Fernclyff, BMI/Willesden, BMI/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP)	21 TEENAGE LOVE (Def American, BMI)
67 ARE YOU MY BABY (Girl Brothers, ASCAP)	97 LET ME PUSH IT TO YA (Harrindur, BMI/Noiseta, BMI)	99 TELEPHONE LOVE (Dubplate Music)
72 BABY ME (Billy Steinberg, ASCAP/Makiki, ASCAP/Knighty-Knight, ASCAP)	45 LIFE (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP	31 THAT'S THE WAY LOVE IS (SBK April, ASCAP/Law Man, ASCAP/SBK Blackwood, BMI/Rude Tymz, BMI/Been Stung, BMI)
10 BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Love Lane, ASCAP)	77 LIFE IS... TOO SHORT (Willesden, BMI)	33 THIS TIME (Almo, ASCAP/Wun Tun, ASCAP) CPP
56 BIRTHDAY SUIT (TSP, ASCAP/Triple Star, BMI) CPP	92 LOVE DUES (Coopick, ASCAP/Craigland, ASCAP)	84 TOUGH ACT TO FOLLOW (Starpoint, BMI/Warner-Tamerlane, BMI)
94 BUCK WILD (JU House/Syce 'M' Up, ASCAP)	32 LOVE SAW IT (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)	73 TRIBUTE (RIGHT ON) (CRGI, BMI)
90 CAN WE TALK ABOUT IT? (Henstone, BMI/Musicworks, BMI)	50 LOVESICK (Pure Delite, BMI/Bright Light, BMI)	68 TRUE OBSESSION (Two Tuff-Enuff, BMI/Kash, ASCAP/Virgin, ASCAP)
57 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)	6 LUCKY CHARM (Hip Trip, BMI/Kear, BMI/Gregorian Chance/PSO Ltd., ASCAP) CPP	93 TURN THIS MUTHA OUT (Bust-It, BMI)
4 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	95 MAKE MY BABY HAPPY (Bush Burnin', ASCAP)	100 TWICE THE LOVE (Glasshouse, BMI/Irving, BMI/Jobete, ASCAP) CPP
59 THE CLUB (Allen/Lewis, ASCAP/Sign Of The Twins, ASCAP)	18 ME, MYSELF AND I (Forceful, BMI/Willesden, BMI)	61 TWIST AND SHOUT (Screen Gems-EMI, BMI/Robert Mellin, BMI)
47 CRUCIAL (Flyte Tyme, ASCAP)	11 MORE THAN FRIENDS (Zomba, ASCAP)	64 WALKING AWAY (Tommy Boy/INSOC, ASCAP)
89 CUTTIE PIE (Musicworks, BMI/Henstone, BMI)	40 MORE THAN PHYSICAL (Mike Chapman, ASCAP)	70 WE WANT EAZY (Mash-A-Mug, BMI/Island, BMI)
66 DAYS LIKE THIS (Kear, BMI/Hip Trip, BMI)	48 MOVE ON YOU (Rawsome, ASCAP/Cayman, ASCAP/Beatseekers, ASCAP)	27 WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Geffen, ASCAP/Matkosky/Chappell & Co., ASCAP/French Stuff)
54 DONT TAKE MY MIND ON A TRIP (Cal-Gene, BMI/Virgin Songs, BMI)	88 NAJEE'S NASTY GROOVE (Bush Burnin', ASCAP/Kahri, ASCAP/Najee, ASCAP)	75 (WHAT CAN I SAY) TO MAKE YOU LOVE ME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
15 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	62 NEVER SAY GOODBYE TO LOVE (Rene Moore, ASCAP)	14 WILD THING (Varry White, ASCAP)
30 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI)	55 NEVER TOO LATE (Harrindur, BMI/Tortoise Feather, BMI/Thorsong, BMI)	28 WITH EACH BEAT OF MY HEART (Jobete, ASCAP/Black Bull, ASCAP) CPP
49 FIND AN UGLY WOMAN (Beach House, ASCAP/Fresh Jazz, ASCAP)	83 NOTICE ME (Tipper, ASCAP/Robi-Rob)	7 YOU AND I GOT A THANG (Amirful, ASCAP/Torin, ASCAP)
80 FLOAT ON (Duchess, BMI)	24 REAL LOVE (Jobete, ASCAP) CPP	60 YOU AND ME (Eye Of Madley, ASCAP/Carolyn White, ASCAP/Keecho, ASCAP/Virginia G, ASCAP/Darwall, BMI/Little Buzz, BMI)
43 FROM PAIN TO JOY (Miami Spice, ASCAP)	65 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI)	98 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP)
52 GENTLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Trixie Lou, BMI)	38 ROLLIN' WITH KID 'N PLAY (Hittage/Turnout Bros, ASCAP)	63 YOU LAID YOUR LOVE ON ME (SMB, BMI/Island, BMI/Stanton's Gold, BMI/April Joy, BMI)
34 GET ON THE DANCE FLOOR (Protoons, ASCAP/Hikim, ASCAP)	78 ROMEO AND JULIET (Def Jam, ASCAP/Add More, ASCAP)	
13 GIRL I GOT MY EYES ON YOU (Cal Gene, BMI/Virgin Songs, BMI) CPP	76 RONI (Kear, BMI/Hip Trip, BMI) CPP	
3 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)	37 SELF-DESTRUCTION (Zomba, ASCAP/Willesden, BMI)	
87 GIVE IT HERE (Varry White, ASCAP/World Life, ASCAP/Longitude, BMI)	53 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)	
19 HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	9 SKIN I'M IN (All Seeing Eye, ASCAP/PolyGram, ASCAP)	
79 HIGH ROLLERS (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP)	35 SLEEP TALK (Def Jam, ASCAP/Slam City, BMI/Rush Groove, ASCAP)	
71 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI)	22 SNAKE IN THE GRASS (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP	
1 WANNNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)	23 SO GOOD (Chappell, ASCAP/Abacus, ASCAP/Intersong-USA, ASCAP/Palancar, ASCAP)	
82 I WANT TO BE YOUR LOVER (Bush Burnin', ASCAP/Donesna, ASCAP/Lisandrea, ASCAP)	44 SOMETHING'S GOT A HOLD ON ME (Catch The Glow, ASCAP/SBK April, ASCAP/Science Lab, ASCAP)	
74 IF I'M NOT YOUR LOVER (SBK April, ASCAP/Across 110th Street, ASCAP/Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI)	51 START OF A ROMANCE (Alligator, ASCAP)	
17 I'LL BE THERE FOR YOU (Nick-O-Val, ASCAP) CLM	85 STAY (Sac-Boy, ASCAP/MCA, ASCAP/Do, ASCAP/WB, ASCAP/Siggy, BMI)	
86 I'LL TAKE YOU THERE (Cold Chillin', ASCAP/Irving, BMI) CPP	69 STICKS AND STONES (Rossway, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI)	
	39 STILL IN LOVE (Disguise, ASCAP/Black Lion,	

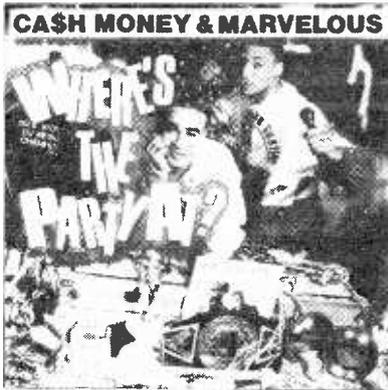
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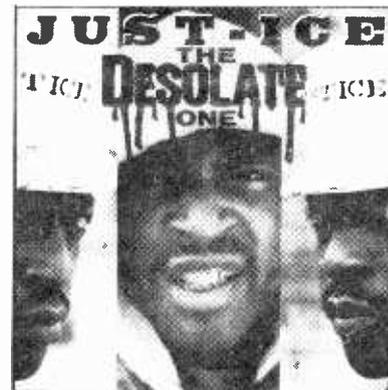
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**too Badd**  
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SLX-40144 ... next week!

Billboard

# TOP BLACK ALBUMS™

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FOR WEEK ENDING  
MARCH 11, 1989

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	24	<b>KARYN WHITE</b> ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
2	2	2	35	<b>BOBBY BROWN</b> ▲ <sup>2</sup> MCA 42185 (8.98) (CD)	DON'T BE CRUEL
3	3	4	35	<b>GUY</b> ● UPTOWN 42176/MCA (8.98) (CD)	GUY
4	4	3	20	<b>THE BOYS</b> MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
5	6	7	19	<b>M.C. HAMMER</b> CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
6	5	5	19	<b>ANITA BAKER</b> ▲ <sup>2</sup> ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
7	7	8	16	<b>LEVERT</b> ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
8	10	13	10	<b>SLICK RICK</b> DEF JAM 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
9	9	9	35	<b>NEW EDITION</b> ▲ MCA 42207 (8.98) (CD)	HEART BREAK
10	8	6	21	<b>LUTHER VANDROSS</b> ▲ EPIC 44308/E.P.A. (CD)	ANY LOVE
11	14	10	14	<b>AL JARREAU</b> REPRISE 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
12	13	14	16	<b>EAZY-E</b> ● RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
13	12	11	14	<b>TODAY</b> MOTOWN 6261 (8.98) (CD)	TODAY
14	19	31	3	<b>TONE-LOC</b> DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
15	15	15	16	<b>KID 'N PLAY</b> SELECT 21628 (8.98) (CD)	2 HYPE
16	11	12	23	<b>ROB BASE &amp; D.J. E-Z ROCK</b> ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
17	17	18	32	<b>PAULA ABDUL</b> ● VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
18	16	16	20	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 8457 (9.98) (CD)	SILHOUETTE
19	23	29	18	<b>SURFACE</b> COLUMBIA 44284 (CD)	2ND WAVE
20	24	27	37	<b>VANESSA WILLIAMS</b> WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
21	18	20	14	<b>GERALD ALSTON</b> MOTOWN 6265 (8.98) (CD)	GERALD ALSTON
22	20	22	8	<b>CASH MONEY &amp; MARVELOUS</b> SLEEPING BAG 42016 (8.98) (CD)	WHERE'S THE PARTY AT?
23	25	26	25	<b>KIARA</b> ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
24	22	17	31	<b>FREDDIE JACKSON</b> ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
25	26	21	19	<b>CAMEO</b> ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
26	21	23	20	<b>MIDNIGHT STAR</b> SOLAR 72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
27	27	24	22	<b>CHERYL 'PEPSII' RILEY</b> COLUMBIA 44409 (CD)	ME, MYSELF AND I
28	34	39	20	<b>JONATHAN BUTLER</b> JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
29	31	33	9	<b>BEBE &amp; CECE WINANS</b> CAPITOL 90959 (8.98) (CD)	HEAVEN
30	28	19	13	<b>CHAKA KHAN</b> WARNER BROS. 25707 (9.98) (CD)	C.K.
31	29	25	64	<b>KEITH SWEAT</b> ▲ <sup>2</sup> VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
32	48	56	3	<b>TOO SHORT</b> JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
33	30	28	43	<b>AL B. SURE!</b> ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
34	32	30	44	<b>TONY! TON! TONE!</b> WING 835 549/POLYGRAM (CD)	WHO?
35	35	35	12	<b>KING TEE</b> CAPITOL 90544 (8.98) (CD)	ACT A FOOL
36	68	—	2	<b>N.W.A.</b> RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
37	33	32	30	<b>SALT-N-PEPA</b> ● NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
38	43	38	10	<b>Z'LOOKE</b> ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
39	39	46	10	<b>GUCCI CREW II</b> GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
40	38	34	18	<b>VESTA A&amp;M</b> 5223 (8.98) (CD)	VESTA 4 U
41	37	40	9	<b>ROBERT BROOKINS</b> MCA 42250 (8.98) (CD)	LET IT BE ME
42	45	55	14	<b>ONNNA ALLEN</b> OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
43	36	36	15	<b>RODNEY-O JOE COOLEY</b> EGYPTIAN EMPIRE 00777/WEST COAST (8.98)	ME AND JOE
44	47	51	4	<b>THE BAR-KAYS</b> MERCURY 422-836-774-1/POLYGRAM (8.98) (CD)	ANIMAL
45	40	41	15	<b>SWEET TEE</b> PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
46	46	43	15	<b>SHEENA EASTON</b> MCA 42249 (8.98) (CD)	THE LOVER IN ME
47	41	42	16	<b>CHERRELLE</b> TABU 44148/E.P.A. (CD)	AFFAIR
48	44	45	15	<b>ANQUETTE</b> LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT
49	42	37	23	<b>ICE-T</b> ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER

50	50	47	20	<b>NEW KIDS ON THE BLOCK</b> ● COLUMBIA 40985 (CD)	HANGIN' TOUGH
51	55	—	2	<b>K-9 POSSE</b> ARISTA 8569 (8.98) (CD)	K-9 POSSE
52	51	59	19	<b>SWEET OBSESSION</b> EPIC 44419/E.P.A. (CD)	SWEET OBSESSION
53	53	44	16	<b>ROBERTA FLACK</b> ATLANTIC 81916 (9.98) (CD)	OASIS
54	NEW ▶	1		<b>DE LA SOUL</b> TOMMY BOY 1019 (8.98) (CD)	3 FEET HIGH AND RISING
55	60	57	8	<b>ALEESE SIMMONS</b> ORPHEUS 75601/EMI (8.98) (CD)	I WANT IT
56	52	50	16	<b>THE REAL ROXANNE</b> SELECT 21627 (8.98) (CD)	THE REAL ROXANNE
57	63	65	6	<b>VARIOUS ARTISTS</b> PANDISC 8802 (8.98) (CD)	MIAMI BASS WARS
58	49	48	35	<b>SIR MIX-A-LOT</b> ● NASTYMIX 70123 (8.98) (CD)	SWASS
59	64	64	10	<b>CLARENCE CARTER</b> ICHIBAN 1032 (8.98) (CD)	TOUCH OF BLUES
60	61	66	42	<b>2 LIVE CREW</b> ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
61	58	54	34	<b>PUBLIC ENEMY</b> ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
62	57	49	13	<b>SAMANTHA FOX</b> ● JIVE 1150/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
63	62	58	36	<b>TROOP</b> ATLANTIC 81851 (8.98) (CD)	TROOP
64	65	75	7	<b>RICK KELLIS</b> SEDONA 7502/JCI (8.98) (CD)	MANHATTAN SUITE
65	54	53	8	<b>SOUNDTRACK</b> ARISTA 8574 (8.98) (CD)	I'M GONNA GIT YOU SUCKA
66	56	52	41	<b>SADE</b> ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
67	67	61	16	<b>GERALD ALBRIGHT</b> ATLANTIC 81919 (8.98) (CD)	BERMUDA NIGHTS
68	72	74	8	<b>VARIOUS ARTISTS</b> PROFILE 1273 (9.98) (CD)	GOTTA HAVE HOUSE-BEST OF HOUSE MUSIC VOLUME 2
69	78	81	34	<b>TYRONE DAVIS</b> FUTURE 1003 (8.98)	FLASHIN' BACK
70	66	73	8	<b>RAY, GOODMAN &amp; BROWN</b> EMI 90037 (9.98) (CD)	MOOD FOR LOVIN'
71	82	83	3	<b>ALEXANDER O'NEAL</b> TABU 44492/E.P.A. (CD)	ALL MIXED UP
72	75	72	41	<b>DOUG E. FRESH &amp; THE GET FRESH CREW</b> REALITY/DANIA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
73	59	62	12	<b>GEORGIO</b> MOTOWN 6263 (8.98) (CD)	GEORGIO
74	73	77	8	<b>LITTLE MILTON</b> MALACO 7448 (8.98) (CD)	BACK TO BACK
75	74	78	22	<b>READY FOR THE WORLD</b> MCA 42198 (8.98) (CD)	RUFF 'N' READY
76	77	71	14	<b>THE 7A3</b> GEFEN 24209/WARNER BROS. (8.98) (CD)	COOLIN' IN CALI
77	87	—	2	<b>TEN CITY</b> ATLANTIC 81939 (8.98) (CD)	FOUNDATION
78	71	67	35	<b>BIG DADDY KANE</b> COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
79	90	80	35	<b>NAJEE</b> EMI 90096 (9.98) (CD)	DAY BY DAY
80	81	68	16	<b>ANGELA BOFILL</b> CAPITOL 48335 (8.98) (CD)	INTUITION
81	80	76	9	<b>DENISE LASALLE</b> MALACO 7447 (8.98) (CD)	HITTIN' WHERE IT HURTS
82	69	69	6	<b>AVERAGE WHITE BAND</b> TRACK RECORD 58830 (8.98) (CD)	AFTER SHOCK
83	86	82	15	<b>RENE MOORE</b> POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
84	76	63	39	<b>EVELYN 'CHAMPAGNE' KING</b> EMI 46968 (8.98) (CD)	FLIRT
85	70	60	24	<b>GEORGE BENSON</b> WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
86	83	70	77	<b>MICHAEL JACKSON</b> ▲ <sup>6</sup> EPIC 40600/E.P.A. (CD)	BAD
87	79	89	29	<b>N.W.A. AND THE POSSE</b> MACOLA 1057 (8.98)	N.W.A.
88	RE-ENTRY	38		<b>BOBBY MCFERRIN</b> ▲ EMI 48059 (9.98) (CD)	SIMPLE PLEASURES
89	84	84	28	<b>JOHNNIE TAYLOR</b> MALACO 7446 (8.98) (CD)	IN CONTROL
90	NEW ▶	1		<b>SOUNDTRACK</b> EPIC 45084/E.P.A. (CD)	TAP
91	92	86	45	<b>TAYLOR DAYNE</b> ▲ ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
92	NEW ▶	1		<b>THE DELLS</b> VETERAN 1988 (7.98)	THE SECOND TIME
93	85	79	45	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ▲ <sup>2</sup> JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
94	91	95	39	<b>EPMD</b> ● FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
95	93	99	10	<b>SHINEHEAD</b> ELEKTRA 60802 (9.98) (CD)	UNITY
96	89	85	24	<b>MARLEY MARL</b> COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME 1
97	88	98	32	<b>TRACIE SPENCER</b> CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
98	95	92	36	<b>TRACY CHAPMAN</b> ▲ <sup>2</sup> ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
99	96	88	26	<b>L'TRIMM</b> ATLANTIC 81925 (8.98) (CD)	GRAB IT!
100	100	90	25	<b>FOUR TOPS</b> ARISTA 8492 (8.98) (CD)	INDESTRUCTIBLE

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for their product.

# HOT DANCE MUSIC™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★★ NO. 1 ★★</b>					
1	2	4	9	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	TEN CITY
1 week at No. One					
2	5	8	6	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	FINE YOUNG CANNIBALS
3	1	1	7	FADING AWAY EPIC 49 08183/E.P.A.	WILL TO POWER
4	3	5	9	STRAIGHT UP VIRGIN 0-96594	PAULA ABDUL
5	7	9	7	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	MILLI VANILLI
6	8	10	6	HAUNTED HOUSE ONE VOICE ML070647	DADA NADA
7	16	38	3	THIS IS ACID VENDETTA VE-7016	MAURICE
8	4	2	10	FINE TIME QWEST 0-21107/WARNER BROS.	NEW ORDER
9	12	19	4	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
10	10	18	5	IT'S TOO LATE WTG 41 08182	NAYOBE
11	6	3	10	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
12	13	17	7	WALK THE DINOSAUR CHRYSALIS 4V9 43332	WAS (NOT WAS)
13	17	25	4	ONE MAN PROFILE PRO-7241	CHANELLE
14	15	22	5	HEAVEN KNOWS VIRGIN 0-96589	WHEN IN ROME
15	9	7	10	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
16	11	16	7	THE CLUB AEGIS 429 08180/E.P.A.	MARCUS LEWIS
17	23	29	4	HOW FAR CAN WE GO? TVT 4058	THE GROOVE ROBBERS
18	18	20	7	SHE WON'T TALK TO ME EPIC 49 08178/E.P.A.	LUTHER VANDROSS
19	24	26	4	EXCUSES TOMMY BOY TB-925	PAULA BRION
20	14	15	9	CONTROL I'M HERE GEFFEN 0-21111	NITZER EBB
21	29	45	3	LOVE HANGOVER '89 MOTOWN MOT-4632	DIANA ROSS
22	20	21	6	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	NEW KIDS ON THE BLOCK
23	21	24	5	AS THE END DRAWS NEAR/PASSION ... NETTWERK (IMPORT, CANADA)	MANUFACTURE
24	30	40	3	DON'T TURN YOUR BACK ON LOVE VENDETTA VE-7011	KRISTIN BAI0
<b>★★★ POWER PICK ★★★</b>					
25	36	49	3	THE MONSTER JAM (LP) NEXT PLATEAU PL-1014	AMBASSADORS OF FUNK
26	27	31	5	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
27	28	30	4	SUCCESS EMI V-56130	SIGUE SIGUE SPUTNIK
28	35	43	3	TESTURE CAPITOL V-15439	SKINNY PUPPY
29	31	32	6	MAMBO WITCH WAX TRAX WAX-061	A SPLIT SECOND
30	44	—	2	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	RAIANA PAIGE
31	41	—	2	GROOVE CHECK VIRGIN 0-96580	THAT PETROL EMOTION
32	43	—	2	SLEEP TALK DEF JAM 44 68193/COLUMBIA	ALYSON WILLIAMS
33	40	—	2	JUST COOLIN' ATLANTIC 0-86459	LEVERT FEATURING HEAVY D
34	32	28	6	I KNOW HOW (TO MAKE YOU LOVE ME) MERCURY 872 067-1/POLYGRAM	NIA PEEPLES
35	37	44	3	I'M GONNA GET YOU SUCKA ARISTA ADI-9777	THE GAP BAND
36	22	23	6	FEEL IT PROFILE PRO-7240	2 FIERCE
37	25	11	10	NOTICE ME FEVER 829	SANDEE
38	47	—	2	MISMATCH WARNER BROS. 0-21143	APOLLONIA
39	39	39	5	UNDER YOUR SPELL I.R.S. 23929/MCA	CANDI
40	38	27	7	LULLABY SIRE 0-21101/WARNER BROS.	BOOK OF LOVE
41	49	—	2	INTROSPECTIVE (LP) EMI 90868	PET SHOP BOYS
42	34	14	10	LEFT TO MY OWN DEVICES EMI V-56121	PET SHOP BOYS
43	50	—	2	YO NO SE' 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY
<b>★★★ HOT SHOT DEBUT ★★★</b>					
44	NEW	1	1	LOVE'S ILLUSION RTR 820	XCLU'SIVE
45	NEW	1	1	THE LOVE I LOST ATLANTIC 0-86476	SEVENTH AVENUE
46	26	13	9	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	RICK ASTLEY
47	46	41	12	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
48	19	6	9	ALL SHE WANTS IS CAPITOL V-15434	DURAN DURAN
49	33	12	10	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	RICHIE RICH
50	45	34	8	TEDDY'S JAM UPTOWN 23922/MCA	GUY
<b>BREAKOUTS</b>					
1. BABY BABY EIGHTH WONDER WTG					
2. IN HOUSE VOL.1 (EP) VARIOUS ARTISTS JIVE					
3. BUFFALO STANCE NENEH CHERRY VIRGIN					
4. (WHAT CAN I SAY) TO MAKE YOU LOVE ME ALEXANDER O'NEAL TABU					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.					
<b>★★ NO. 1 ★★</b>					
1	2	2	8	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
1 week at No. One					
2	1	1	8	STRAIGHT UP VIRGIN 0-96594	PAULA ABDUL
3	3	4	9	FINE TIME QWEST 0-21107/WARNER BROS.	NEW ORDER
4	4	7	6	FADING AWAY EPIC 49 08183/E.P.A.	WILL TO POWER
5	6	9	7	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	MILLI VANILLI
6	8	11	8	SINCERELY YOURS ATCO 0-96586/ATLANTIC	SWEET SENSATION (WITH ROMEO J.D.)
7	13	15	6	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	TEN CITY
8	5	3	12	GOOD LIFE VIRGIN 0-96591	INNER CITY
9	7	5	14	WILD THING DELICIOUS DV1002/ISLAND	TONE LOC
10	12	12	8	SEDUCTION VENDETTA VE-7014	SEDUCTION
11	19	27	4	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	FINE YOUNG CANNIBALS
12	16	21	5	SELF DESTRUCTION JIVE 1178-1-JD/RCA	THE STOP THE VIOLENCE MOVEMENT
13	14	13	8	ALL SHE WANTS IS CAPITOL V-15434	DURAN DURAN
14	18	26	4	JUST COOLIN' ATLANTIC 0-86459	LEVERT FEATURING HEAVY D
15	10	6	12	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	ERASURE
16	9	10	10	TEDDY'S JAM UPTOWN 23922/MCA	GUY
17	21	22	8	JACK OF SPADES JIVE 1169-1-JD/RCA	BOOGIE DOWN PRODUCTIONS
18	11	8	10	RONI MCA 23921	BOBBY BROWN
19	29	—	2	THIS IS ACID VENDETTA VE-7016	MAURICE
20	17	16	10	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
21	24	32	4	HEAVEN KNOWS VIRGIN 0-96589	WHEN IN ROME
22	22	29	5	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	NEW KIDS ON THE BLOCK
23	28	—	2	I WANNA BE THE ONE LMR 4003	STEVIE B
24	20	18	5	TWIST AND SHOUT NEXT PLATEAU NP50083	SALT-N-PEPA
25	15	14	9	CAN YOU STAND THE RAIN MCA 23919	NEW EDITION
26	25	25	8	LEFT TO MY OWN DEVICES EMI V-56121	PET SHOP BOYS
27	23	20	9	NOTICE ME FEVER 829	SANDEE
28	36	—	2	DON'T TURN YOUR BACK ON LOVE VENDETTA VE-7011	KRISTIN BAI0
29	32	41	3	YO NO SE' 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY
<b>★★★ POWER PICK ★★★</b>					
30	43	—	2	GIRL I GOT MY EYES ON YOU MOTOWN MOT-4627	TODAY
31	26	24	10	GET ON THE DANCE FLOOR PROFILE PRO-7239	ROB BASE & D.J. E-Z ROCK
32	27	23	8	FIND AN UGLY WOMAN/MIGHTY HARD ROCKER SLEEPING BAG SLX-40143	CASH MONEY & MARVELOUS
33	31	31	12	PERFECT GIRL VENDETTA VE-7009	BACK TO BACK
34	34	34	7	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
35	37	38	3	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
36	33	35	6	MORE THAN YOU KNOW COLUMBIA 44 08135	MARTIKA
37	40	45	3	SAFE IN THE ARMS OF LOVE VENDETTA VE-7010	SHOOTING PARTY
<b>★★★ HOT SHOT DEBUT ★★★</b>					
38	NEW	1	1	LULLABY SIRE 0-21101/WARNER BROS.	BOOK OF LOVE
39	30	19	9	LOVE IS ON HER MIND CUTTING 872 069-1/POLYGRAM	SA-FIRE
40	41	43	5	NOT GONNA DO IT MOVIN' MR-0004	VICKY MARTIN
41	47	—	2	WALK THE DINOSAUR CHRYSALIS 4V9 43332	WAS (NOT WAS)
42	39	33	9	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
43	NEW	1	1	24/7/NIGHTIME LOVEKIND 4TH & B'WAY 471/ISLAND	DINO
44	50	—	2	LUCKY CHARM MOTOWN MOT-4625	THE BOYS
45	NEW	1	1	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
46	NEW	1	1	IT'S TOO LATE WTG 41 08182	NAYOBE
47	NEW	1	1	ROLLIN' WITH KID 'N PLAY SELECT 62335	KID 'N PLAY
48	44	39	20	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
49	NEW	1	1	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	RAIANA PAIGE
50	NEW	1	1	THE CLUB AEGIS 429 08180/E.P.A.	MARCUS LEWIS
<b>BREAKOUTS</b>					
1. DON'T TAKE MY MIND ON A TRIP BOY GEORGE VIRGIN					
2. IT MUST BE YOU LATIN RASCALS TIN PAN APPLE					
3. SLEEP TALK ALYSON WILLIAMS DEF JAM					
4. TESTURE SKINNY PUPPY CAPITOL					

Titles with the greatest sales or club play increase this week. ♦ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. Breakouts: Titles with future chart potential, based on club play or sales reported this week.

# Music Meet Yields Insights

**LEFT TO OUR OWN DEVICES:** We're back from the fourth annual Winter Music Conference, held in Fort Lauderdale, Fla., Feb. 21-25, where many informative exchanges were made. The weather was unexpectedly cold, which turned out to be a quirky blessing of sorts because (for the most part) the panels were well-attended. Judging by the comments made at many of the conferences, the dance music community as a whole has quite a bit on its mind and will hopefully act accordingly in the upcoming year. Overall, the gathering was much improved over last year's meet.

The fragmentation of today's dance music was a point brought up at many of the conclaves and was cited as a reason we've become subject to umpteen mixes of one song. These remixes have obviously gotten out of hand, both musically and fi-



by Bill Coleman

nancially. A&R representatives were quick to point out that more and more of these mixes are costing more to produce than the original recordings. 1989 *should* prove to be the year when things shape up and reins are tightened on such excesses.

The place of the DJ in today's marketplace was also a key issue at this year's gathering. Sleeping Bag's Ray Caviano hit the nail hard on the head at the open forum when he commented on today's jocks being very "complacent in breaking new music and neglecting their responsibility to motivate and educate their audience" in most cases. Profile's Brian Chin added that, "DJs are being trained to believe that their main relationship is with record companies and promoters and not with their audiences."

Also stressed to newcomers in the business was that the music business is just that—a business. Doing one's homework as an artist is crucial *before* signing any deals. The artists panel commented repeatedly on how good management and a good lawyer can make all the difference in pursuing a recording career.

Ironically enough, one of the least-attended panels, but one of the more important issues stressed at others, was that of publishing and performer rights. New talents usually attempt the traditional methods of getting material heard by banging on A&R executives' doors, but the same results—and sometimes better—can be achieved through publishing companies. If you are a songwriter and are not affiliated with ASCAP, BMI, or SESAC, we suggest you try those avenues as well when shopping for deals. Quite a bit of revenue can be generated from publishing.

The crossover promotion gathering brought into the open many interesting discussions regarding labels and their attitudes toward dance music. We gathered from various comments made that the communication lines between dance music departments and their respective A&R, pop, and R&B promotion departments could be better.

It baffles us that decisions on 12-inch considerations and mixes could be made without consultation with the dance departments—especially if these releases are expected to succeed as viable dance records. It is a two-way road, however. A major-label representative brought up the point that it is the dance music department's responsibility as well to educate the company in order to help support the product they believe is best-suited for clubs. An issue we would like to see addressed at future gatherings is how charting and positioning have begun to take precedence over the music.

It also surprised us to learn that many times there is little or no label communication with artists on remixes. This was a heated point brought up at the remixers panel. Unfortunately for the panelists, the questions and comments from the audience were based more on *remixing* and

the issues it raises than on the technical aspect of the form. A suggestion for next year is to have a panel on remixing that includes label reps, and artists in addition to a remix and/or producer workshop, which would have been more appropriate for the panelists this year.

The retail and marketing gathering gave some good insight to new label upstarts as well. With new material, it was said, labels should consult and test releases with local retailers, distributors, record pools, and even the trades to get feedback on new material prior to pressing. Discovering what may or may not work best as dance-floor records and for DJs before pressing would save us from the glut of product that is not workable or very good.

The dance music scene has become "competitive, fragmented, and oversaturated," said a label representative at the open forum. The next question is, if that's the case, what are we going to do about it? The answer has to come from a collective effort among the DJs, A&R folks, and promotion people, so the music remains fresh and exciting. Tom Silverman of Tommy Boy was on the mark when he said, "As the music becomes more disposable, it becomes devalued." Keep the ears open so that doesn't happen.

**SUNSHINE BEATS & PIECES:** As with most conventions of this nature, some of the most exciting things heard are those tidbits discovered outside of the panels: Profile artist **Judy Torres** has completed her debut album, due imminently... Mic Mac artists **Corina** and **Johnny O** also have completed album projects scheduled for release soon... **De La Soul's** album, "3 Feet High And Rising," has sold a reported 100,000 copies in three weeks with no single. The cut "Me, Myself & I" is scheduled to ship March 13. It is a three-sided 12-inch (don't ask)... New Zomba Publishing signee **Todd Terry** is scheduled to work with the **Wee Papa Girls** and **Whodini** on new material... The **Nylons** are expected to do an a cappella house track called "Count My Blessings," produced by **Sergio Munzibai & John Morales**... **Prince** is producing an album for his No. 1 side woman, **Cat**... An ABC remix album is apparently in the preparation stages... **Womack & Womack** are writing songs for **Rod Stewart** and are producing some new tracks by **Eric Clapton**... Expect a Virgin release from Detroit's own **Juan Atkins**, aka **One On One**... In the U.K., "Devotion" and "One Kiss Will Make It Better" by **Ten City** are being remixed by **Fon Force** for single release... On the Arista homefront: "Through The Storm" is the title of **Aretha Franklin's** album, due out April 4. A Frank Farian-produced album, "Girl You Know It's True," by **Milli Vanilli** is due in mid-March. **Exposé** and **Taylor Dayne** are working on new albums tentatively scheduled for mid-May and mid-June releases, respectively.

Special thanks to fab DJ **Danny Tenaglia** from Miami's **Cheers** for playing some *fierce* tunes during our Florida stay. Get-well wishes are extended to New Jersey pool director **Bill Ricketts**, who was injured in a car accident during the conference.



**All Loc-ed Up.** Delicious Vinyl/Island recording artist Tone Loc recently made a few thank-you calls to retailers at New York's Best Performances offices on behalf of his platinum smash, "Wild Thing." Shown standing, from left, are Arlene Weinman, VP of Best Performances; Rich Weinman, president of Best Performances; Lisa Scott, manager of pop/R&B marketing; Loc; Marty Schwartz, Loc's manager; Michael Scott, VP of R&B and rap retail. Kneeling, at center, is Herb Jones, director of pop marketing.



**No Misunderstandings.** The Latin Rascals performed selections from their new Tin Pan Apple/PolyGram album, "When She Goes," to an enthusiastic crowd recently at New York's Club 1018. The duo of Albert Cabrera and Tony Moran have just released the new single, "It Must Be You." Shown is Rascal Moran. (Photo: Chris Ross)

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**Janet Jackson**  
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**Jesse Johnson**  
 "Free World"  
 "Baby Let's Kiss"  
(SP 12302)

**Chaz Jankel**  
 "Glad To Know You"  
**The Raes**  
 "Don't Turn Around"  
(SP 12303)

**The Brothers Johnson**  
 "Strawberry Letter 23"  
 "Stomp"  
(SP 12304)

**E.G. Daily**  
 "Say It, Say It"  
**Bell & James**  
 "Livin' It Up (Friday Night)"  
(SP 12305)

With more to come!



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# Patience—Finally—Beats Radio's Prejudice For Denise Lopez

BY BILL COLEMAN

NEW YORK Denise Lopez knows the meaning of patience. The Queens, N.Y., singer recorded for three labels in five years before inking her current deal with Vendetta Records, distributed through

## 'It's frustrating and makes for very bad feelings'

A&M. The outcome of that partnership resulted in last year's top 10 Club Play and top 40 pop hit "Sayin' Sorry (Don't Make It Right)" as well as a debut album, "Truth In Disguise."

Previous efforts on Atomic Records, Profile (recorded under the pseudonym Nancy Dee), and RCA were less than stellar successes, so it's no surprise that Lopez feels that with her current affiliation, things have finally worked out for the best.

"I make sure I'm there 1,000% because now I want to be, whereas before I wasn't really ready," Lopez says. She confesses that a few years ago she was not happy with her look or her voice. Having sharpened her sense of fashion as well as her vocal skills, she admits: "Things are more substantial this time around. I'm more prepared now, [whereas I] probably subconsciously kept things from happening before."

However, not everything is perfect. Although her first single,

"Sayin' Sorry," for Vendetta performed well in some markets and sold a reported 80,000 12-inches, the song was met with a bit of resistance by some programmers at radio because of Lopez's "ethnic" last name.

Concedes Lopez: "Although it's a condition of the world, it still bothers me. Who's to say that I couldn't supply something important to the public through dance music? Who's to say that I couldn't make people feel good regardless of my heritage? I've had people say to me, 'I loved your record, it was so Latin,' or have come across radio stations who wouldn't play it because it was too 'urban' and too Latin for them. It's frustrating, disrespectful, and makes for very bad feelings. Those are the kind of prejudices you never forget."

Successful in a genre of music where everyone and his mother has a single on the market, Lopez realizes to stay in the game she must rise above the pack. "Luckily, I'm surrounded by good people and I feel we have something special and electric to offer in a live situation. A studio is not my forte, live is."

The collective "we" Lopez often refers to are her five producers: John Morales, Sergio Munzibai, Eric Li, Howard Bowler, and David Bowler, with whom she has collaborated with for years. "We all complement each other, but I do wish we had more time to do ['Truth In Disguise'], which was put together in three weeks' time."

Despite her fondness for live

dates, she has yet to play gigs with a band. "I hope to put together a band someday. Even though that's where I was weaned, it doesn't always matter in this business. I have to play by these rules which say, especially when you're a 'dance' artist, that you have to earn your band by having two or three hits," explains Lopez.

The follow-up to "Sayin' Sorry" was a rerecorded version of the RCA single "If You Feel It," which reached No. 21 on Billboard's Club Play chart and No. 3 on the 12-inch Singles Sales chart but never garnered any substan-

tial support from pop radio. Management disputes during this period and no video support for the single attributed to its lack of impact. The third single from "Truth In Disguise," called "Too Much Too Late," and its accompanying video have just been released.

"I would like my next album to be a little less thump, thump, thump, syncopated dance beats. I will definitely concentrate more on my own writing and my true influences, which would have been out of context with the format of 'Truth In Disguise.'" Lopez cites Joni Mitchell and Carly Simon as

personal inspirations. Word is the new project, due out by year's end, will utilize the talents of her present team of five and may call in outside producers as well.

As for the future of dance music and her career, Lopez says: "I hope that dance music becomes more individual and more identifiable with the artist that's putting it out, rather than thought of collectively as 'dance music' and that it all sounds the same collectively. It should be a little more unique-sounding onto each artist. I plan to move two steps forward the next time out."

## NETWORKS AND SYNDICATIONS

(Continued from page 20)

### CALENDAR

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

March 10-11, Boy Meets Girl, On The Radio, On The Radio Broadcasting, one hour.

March 10-12, Black Sabbath, Metalshop, MJI Broadcasting, one hour.

March 10-12, The Rick Astley Story, Hot Rocks, United Stations, 90 minutes.

March 10-12, Peter Asher/David Crosby/Larry Graham, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

March 10-12, Bill Murray/Harold Ramis, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

March 10-12, Tone Loc/Robert Downey Jr./Martika, Party America, Cutler Productions, two hours.

March 10-12, L.A. Reid & Babyface, Star Beat, MJI Broadcasting, one hour.

March 10-12, Vanessa Williams, On The Move With Tom Joyner, CBS RadioRadio, three hours.

March 11-12, the Boys/Ready For The World/Boogie Down Productions and the Stop The Violence movement, RadioScope, Lee Bailey Communications, one hour.

March 12, Bad Company/Melissa Etheridge/Jon Butcher, Powercuts, Global Satellite Network, two hours.

March 12, Gail Davies, Countryline U.S.A., James Paul Brown Entertainment, one hour.

March 13, Jack Bruce, Rockline, Global Satellite Network, 90 minutes.

March 13-19, The Rock Of The Irish, BBC Special, Westwood One Radio Networks Special, three hours.

March 13-19, Jethro Tull, King Biscuit Flower Hour, DIR Broadcasting, one hour.

March 13-19, Tom Petty, Rock Today, MJI Broadcasting, one hour.

March 13-19, Jack Cassidy and Jorma Kau-

konen, The World Of Rock With Scott Muni, DIR Broadcasting, four hours.

March 13-19, Rush, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

March 13-19, Rodney Franklin, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

March 13-19, Robert Plant, Legends Of Rock, Westwood One Radio Networks, one hour.

March 13-19, Santana/Genesis, Classic Cuts, MJI Broadcasting, one hour.

March 13-19, Billy Idol, High Voltage, Westwood One Radio Networks, two hours.

March 13-19, Shenandoah, Live From Gilley's, Westwood One Radio Networks, one hour.

March 13-19, Ronnie Milsap, Country Today, MJI Broadcasting, one hour.

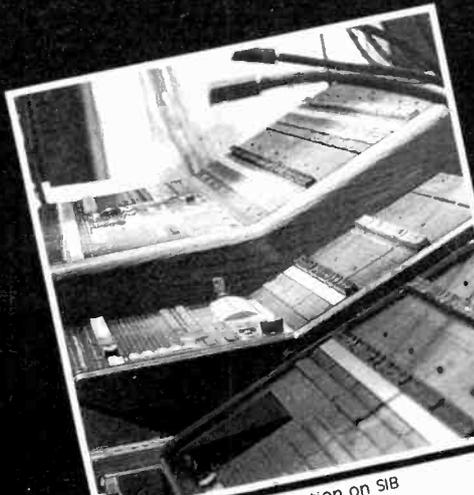
March 13-19, T. Graham Brown, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

March 13-19, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.



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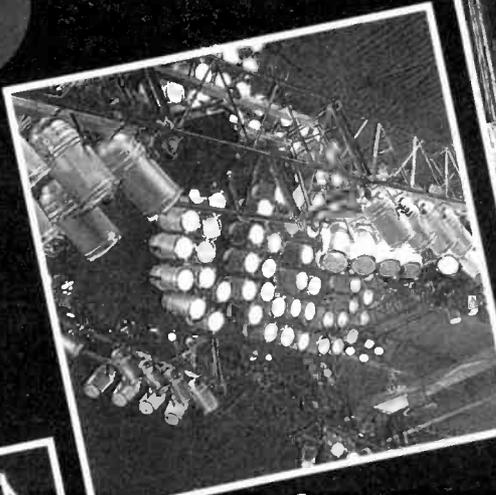
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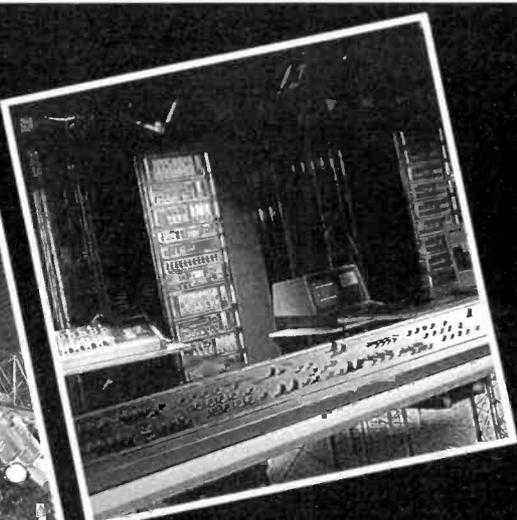
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## Granberg Presides Over Last NARM Exec VP Expects Smooth Transition

BY GEOFF MAYFIELD

NEW YORK Along with business issues, a people story will catch the attention of this year's National Assn. of Recording Merchandisers convention as the organization prepares for a changing of the guard.

Following a NARM career that spans the trade group's entire 31-year history, Mickey Granberg oversees her last convention as the group convenes March 3-6 in New Orleans. In June, she'll resign as executive VP of NARM and affiliated trade group the Video Software Dealers Assn., a post she has held since 1986. Pam Cohen, who has been NARM/VSDA executive director for the last three years, will take up the reins.

"I think NARM is as healthy today as it's ever been, and I think it will only be stronger in the future," says Granberg. "The key for a trade group is that it identify its members' concerns very quickly; that it reflects those concerns accurately and gets a sense of the trends that are happening in the industry. NARM has done that. We have not clung to the old and said, 'Well, that's the way we've always done it.' NARM has always been willing to look at new ways to accomplish its goals."

But, Granberg—who will be retained by NARM and VSDA as a consultant and executive VP of those groups' scholarship foundations after she leaves her current position—discounts her own role in NARM's maturation. She thinks she has helped the organization achieve its goals, but gives full credit to NARM's active members for setting the agenda: "With NARM, I have been the executor—the one who executes the organization's ideas. Usually it's the others who come up with the ideas," she

says.

But Granberg's modesty should be put into proper perspective. She has become a respected ambassador for her trade because, in her own words, "I didn't have my own agenda. People knew I wasn't trying to get a job with a record company or something like that, so when I address issues, people know I'm speaking for the association and not my own interests."

To show just how much respect Granberg commands, keep this scene in mind: In September, during a reception at the Retailers Advisory Conference in San Diego, the heads of three of the industry's six major distributors surrounded her and made an earnest effort to talk her out of her impending retirement.

"When you're around for 30 years, as she has been, you really get to know a lot of the thought processes that go on, not only in the organization but also within the organization's member companies," says Frank Hennessey, president of the Handleman Co. and NARM's outgoing president. "You never have to ask yourself where she's coming from."

"In fact, if it were not for Mickey, the Handleman Co. would not be a member of NARM. We had a falling out several years ago, but she believed it was important for NARM that Handleman be a member. She can be very persistent. She's a very persuasive person because she's coming from an unselfish point of view. You know she's speaking for the organization's best interests, rather than her own."

Hennessey's illustration is poignant. On more than one occasion, Granberg's most important work has been accomplished behind the scenes with little or no fanfare. And don't get the idea that her wooing of Handleman was only mandated by that company's stature as the industry's largest rack-jobber. She has made the same effort and made similar house calls to bring chains with a dozen or fewer stores back to the fold for both NARM and VSDA. And those who have served on the trade groups' boards will tell you that when motivated, Granberg's persuasive manner gives new meaning to the old financial-house ad slogan "quietly effective."

Happily, it appears the stage has been set for the Granberg-Cohen transition. Over the past three years, the push-and-pull tug of war that often marks the relationship between record companies and their accounts has given way to a genuine spirit of cooperation.

Granberg sees many examples within NARM, and within this year's confab agenda, where the industry's more cooperative attitude is evident: "There used to be this us-and-them feeling between the record companies and the retailers," she says. "For example, we're going to devote a segment to the issue of back-announcing on radio at the convention's Monday business session. In the past, retailers might have said, 'Well, that's the manufacturers' problem.' I think it's a sign that there's more communication."

Granberg and Cohen think that  
*(Continued on page 37)*

## Lower Costs Make Automation Easier Computers' Role Increasing

BY RUSSELL SHAW

ATLANTA The days when music stores used computers just for accounting and ordering are over, as a number of systems vendors are offering packages that can turn a store into an operation where virtually everything—from front-end price searching to telecommunications—is automated.

"It all started with electronic ordering first pushed by the major labels," says Andy Baudrey, president of Reseda, Calif.-based Bonafide Management Systems Inc. "Then chains began to see the advantages in savings and manual labor that could be gained from better use of computerizing."

Besides technological innovations, price point has been another positive factor in increased computerization. Due to advances in microchip technology, the cost of in-store systems has come down. These microchip improvements have allowed key computer-related tasks to be done on smaller PC-related systems rather than on costly mainframes. Technology that has been

around for a while is improving. Telecommunication between store and warehouse, for example, is getting faster via the introduction of modems with more technical integrity, which are less susceptible to transmission-interrupting noise on telephone lines.

"These advances have been coming from two directions," says Dennis Young, president of Atlanta-based Young Systems Ltd.

"The first and primary is that the record store is a low-ticket, high [stock keeping unit] store. There can be more than 10,000 units with a unique, identifiable UPC number. Secondly, technology is coming around with enough low-price capability to aid that need," Young adds.

Unlike a stereo hardware outlet, which has comparatively few items, record, video, and bookstores have a huge number of individual titles that must be tracked from both pricing and inventory standpoints. Tracking such data manually or inputting them into a computer in similar fashion can be quite time-consuming. "Nobody  
*(Continued on page 39)*

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Poster Girl. Model Trena Williams, left, who posed for the first in a series of glamour posters by San Marcos, Texas-based Creative Designs-Noir, signed autographs at the Hasting's Records & Tapes store in San Antonio, Texas, Windsor Park Mall, which is managed by Dale Carter. The Hasting's chain has added the poster series to its mix.

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**Growing Kemp Mill Chain Changes Look, Not Image**

BY BILL HOLLAND

WASHINGTON Kemp Mill Records is riding a wave of exciting developments into the '90s. Having opened a new 25,000-square-foot warehouse, the 31-store chain now is planning a new downtown store smack in the middle of D.C.'s "power corridor." And, despite its continued growth and creeping sophistication, Kemp Mill retains its image as a reliable discount.

In a market crowded with regional and now national outlets, the chain has carved out a niche for itself with aggressive pricing, attention to new music as well as hits, and knowledgeable store people.

The chain, founded in 1974, has locations in D.C. proper and throughout the Virginia and Maryland suburbs.

Much has changed through the years. The stores used to carry about 2,500 titles; today, they carry about 7,000. Most run from 1,800 to 2,200 square feet.

The biggest change is in the look of the stores. In the '70s, when it secured its reputation as the place for consistent deals, Kemp Mill shops were almost synonymous

with the "alternative" lifestyle. That translated into down-to-earth furnishings—used racks and fixtures—huge, stenciled signs in the windows, and an apparent disregard for "straight" merchandising.

In step with the times, the chain clicked. The records the kids wanted were there, and the surroundings were funky and mellow.

One of the simplest—and most memorable—window display ads of the previous decade was the brainchild of Kemp Mill's owners. The signs read "3 for \$10."

The memory makes chain VP of marketing Howard Appelbaum chuckle. "That's back when records were \$5.98 list," he recalls. "We were always discounters."

The discounts remain, but the look has changed. Says Appelbaum with a sigh: "The used fixtures used to be our signature. Today, the new ones, they cost five times as much. The new leasers demand a certain 'tidy' look."

One aspect of the chain's proletarian charm has not changed, though. The store employees are young, into new music, and eager to share their discoveries with customers. Appelbaum says he feeds on "their excitement, their appreciation." The selection, however, is wider and deeper now, but is still chosen with an ear toward developing artists. And the chain still advertises heavily on modern rocker WHFS, as it has done for years.

Appelbaum is one of three owners. The others are Joe Goldberg, VP of operations, and Stan Wahler, president and financial overseer.

In the '80s, says Appelbaum, senior management made a "real commitment" to the people in the Kemp Mill organization. "We started opening up midmanagement, so there would be room for growth."

As a result of that fine tuning, the chain now has twice the number of regional managers, more midmanagement at the new Beltsville, Md., warehouse, a full-time, in-house promotions and advertising director, and bonus incentives for store employees. The chain employs more than 300 people, 270 at store level.

"In every business, there are tangibles and intangibles. The people you work with are the intangibles, the most important ones. You have to take a risk and include them," Appelbaum says.

Unlike most of its competitors, Kemp Mill has not forsaken the city proper. The chain has workhorse stores in such neighborhoods as Adams Morgan, Dupont Circle, Van Ness, and upscale Georgetown. Another shop is planned this spring for a downtown location in the "power-tie lawyers" corridor.

Kemp Mill sites will remain in the 2,000-square-foot range. "You can do a lot with that size store," Appelbaum says.

The chain easily made the shift to cassette and CD sales, although Appelbaum can't understand why record companies won't lower prices on CDs. "The CD market is already booming here, and you know why? Because store prices in D.C. are lower than even New York," he says. "If they lowered the prices, the whole thing would just go through the roof. The customers would be happier, buy more, and everybody all around would make a whole lot of money."

Perhaps it's time for Kemp Mill to look around and update those old "3 for \$10" signs.

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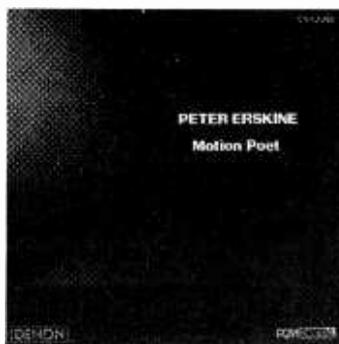
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**Tower & Company.** Bob Delaney, left, Tower Records' Los Angeles-based district manager, received a visit at the chain's Sunset Boulevard store from the crew at Walt Disney Records in support of the label's all-star soundtrack for "Oliver & Company." Joining Delaney, from left, are Eddy Medora, regional sales manager; Sandy Spector, sales/advertising supervisor; Andrea Tobias, sales/marketing coordinator; and Mike Bessolo, marketing manager.

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**The Turtle's chain is testing out video-only stores ... see page 58**

## GRANBERG'S LAST NARM

(Continued from page 35)

same spirit of cooperation will be apparent on other levels during the New Orleans weekend. Independent labels and distributors have banded together to present a product presentation during the meet and one-stops like Nova Distributing, Central South Music Sales, and City-1-Stop have subsidized either NARM memberships or convention trips for some of their indie-store accounts.

"In the past, a one-stop wouldn't want the independent stores to attend a NARM convention. They wanted those stores to be dependent on the one-stop."

Increased interaction between NARM and VSDA will benefit both trade groups, says Cohen. Last summer, the NARM Operations Committee, the task force that has developed computer-driven transactions to ease trading between suppliers and their accounts, became a joint committee representing both associations. It appears likely the same will happen with NARM's Loss Prevention Committee.

Cohen thinks NARM and VSDA have both earned respect in their industries for showing a willingness to tackle tough issues.

"I'm real happy that our members and associate members see NARM as a place to come, no matter what the issue," says Cohen. "Be it packaging, bar codes, operations procedures, merchandising—any time record companies or retailers see some sort of opportunity or a problem to address, NARM is where they can do that, and we see the same thing is happening with VSDA. Enough projects have been tackled with good results by both organizations."

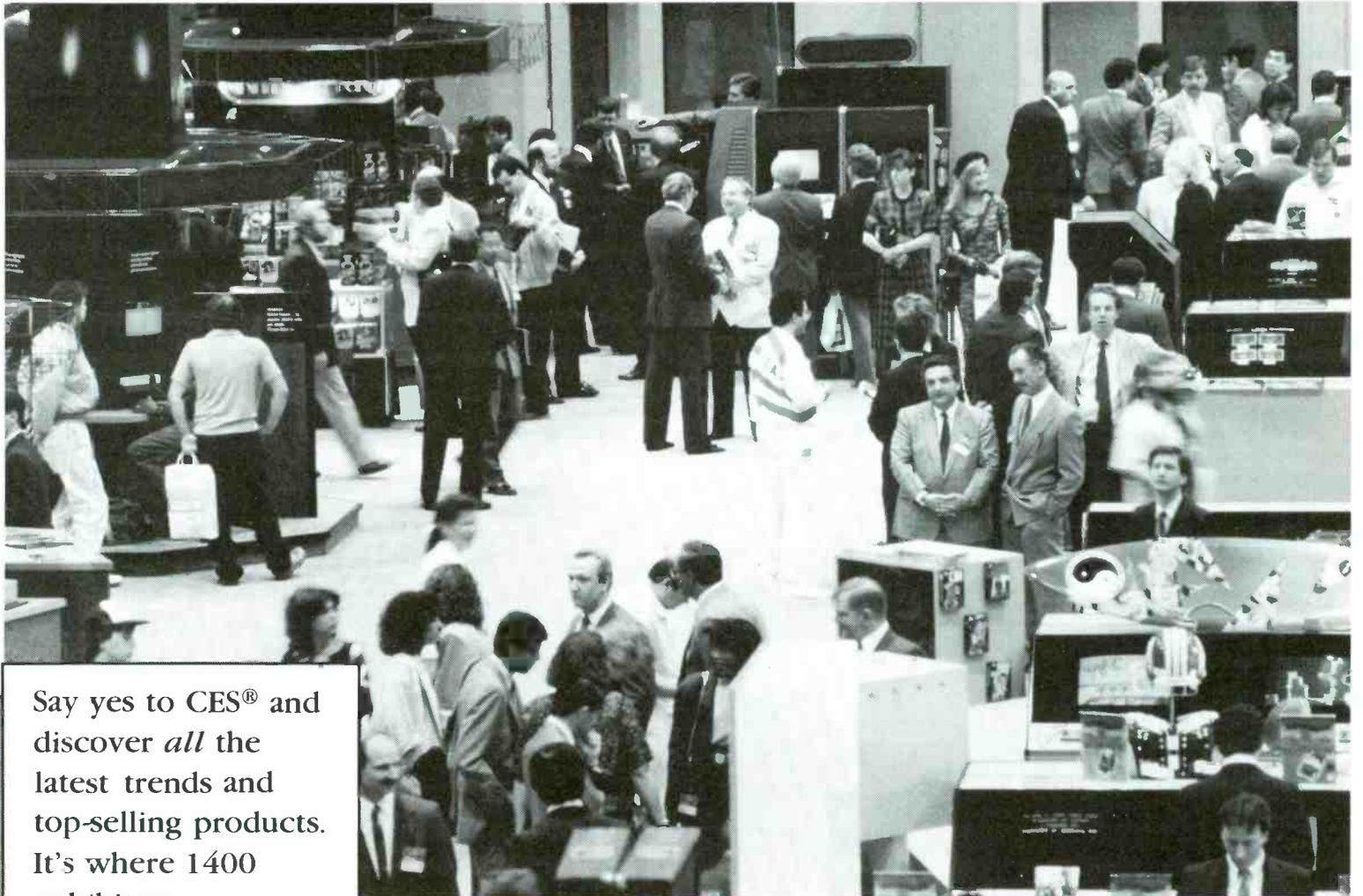
"You can get things done if you talk to each other," adds Cohen, who has been a staffer for both groups since 1984. "Yeah, there's some problems that you can't do anything about, but a lot of things have gotten done because our members are willing to work with each other."

Hennessey says he is "particularly pleased" that Cohen has been tapped to succeed Granberg. "She understands the organization, the organization's needs, and she understands video. She really has good judgment and she knows what's important to NARM's members."

"Nobody can fill Mickey's shoes," says Cohen, looking ahead to the transition. "I'm only going to approach the job as best I can, relying on my own experiences and the web of friends that I've made within the industry through the years."

Granberg's advice to her successor sounds remarkably similar to Cohen's own strategy: "The most important thing for Pam is to be herself and not to try to walk in my footsteps or imitate my style," says Granberg. "I think she should capitalize on her assets. She's a good organizer, she commands the respect of the people in our office and her appointment has been well received by members of both NARM and VSDA."

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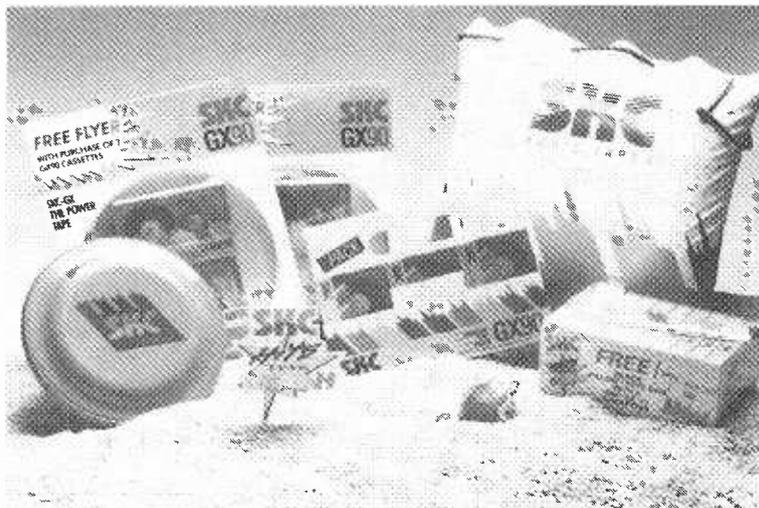
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## TOP COMPACT DISKS™

				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
1	2	1	18	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
2	1	2	4	ROY ORBISON MYSTERY GIRL	VIRGIN 2-91058
3	3	3	17	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
4	4	4	5	DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932
5	7	6	16	R.E.M. GREEN	WARNER BROS. 2-25795
6	22	—	2	ELVIS COSTELLO SPIKE	WARNER BROS. 2-25848
7	8	8	19	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
8	16	24	4	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
9	6	17	6	ENYA WATERMARK	GEFFEN 2-24233
10	18	19	5	COWBOY JUNKIES THE TRINITY SESSION	RCA 8568-2-R
11	19	23	5	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
12	11	7	53	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
13	10	10	22	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
14	14	12	21	KENNY G SILHOUETTE	ARISTA ARCD 8457
15	9	9	3	THE REPLACEMENTS DON'T TELL A SOUL	SIRE 2-25831/REPRISE
16	26	30	3	TONE-LOC LOC-ED AFTER DARK	DELICIOUS VINYL CCD 3000/ISLAND
17	5	5	4	BOB DYLAN & THE GRATEFUL DEAD DYLAN & THE DEAD	COLUMBIA CK 45056
18	<b>NEW ▶</b>		1	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
19	<b>NEW ▶</b>		1	MIKE + THE MECHANICS LIVING YEARS	ATLANTIC 2-81923
20	15	11	14	FLEETWOOD MAC GREATEST HITS	WARNER BROS. 2-25801
21	12	14	20	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
22	17	20	7	LOU REED NEW YORK	SIRE 2-25829/WARNER BROS.
23	13	13	5	NEW ORDER TECHNIQUE	QWEST 2-25845/WARNER BROS.
24	RE-ENTRY		42	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
25	20	15	14	JOURNEY JOURNEY'S GREATEST HITS	COLUMBIA CK 44493
26	23	25	23	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
27	30	—	2	SOUNDTRACK BEACHES	ATLANTIC 2-81933
28	24	21	16	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD-0078
29	25	26	3	TESLA THE GREAT RADIO CONTROVERSY	GEFFEN 2-24224
30	21	16	7	RUSH A SHOW OF HANDS	MERCURY 836 346-2/POLYGRAM

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## COMPUTERS' ROLE

(Continued from page 35)

wants to spend their time loading SKUs," says Bonafide's Baudrey.

Pricing controls are a field in which lower computer costs have seen direct impact. Young points out that, previously, the cost of a portable computer that could read bar-coded labels torn off at point-of-sale and transmit that information back to the central office ranged from \$2,000-\$5,000.

Prices for such systems have fallen by about 20% in the last few years, but that stand-alone method has its detractors. "That's one way of doing it, but you can get a whole lot more accuracy by taking that process out of the back room," Young says.

Full-scale point-of-sale systems have that capability. They start at about \$4,000 for one-terminal stores, with the base price easily exceeding \$10,000 for multi-terminal applications.

"Unless you are a little 1,000-square-foot store, you really need multiregister capability for inventory-control tracking and sales transmission," Young says. "Otherwise, your computer will be tied up all day on register sales so you won't be able to do those tracking functions until after you close at night."

Additionally, a number of vendors now offer back-office systems capable of a number of tasks. Payroll systems, for example, can process payroll electronically on site and forward that information to chain headquarters for processing. By interfacing time-related customer-traffic statistics with employee-scheduling functions, computers can now identify patterns that may recommend scheduling changes to store managers.

That's only a hint of things to come. Baudrey thinks that in the future, computer technology will enable customers to buy a record, rent a movie, and make a seat-specific theater reservation with one invoice processed in the same transaction by one sales clerk.

Despite the attractiveness of automated advances and the promise of more strides in the future, the penetration of turnkey computer technology is only at 25%-30% of U.S. record stores, according to Young. This is much lower than the 80%-90% Young sees in video stores. "[Video stores] were developed in the computer era and have a unique set of needs relative to the circulation and tracking of rental product," he points out. "But of course record stores have a much older, manual history."

Overcoming what Young calls that "manual history" is an ongoing challenge for sales staffs. "There's a misunderstanding of the computer, that the store would be turned into an automaton," he says. "Yet looking on the rational side, once the computer is there, the system is only as good as the people who design and use it. At first managers might have some reticence that computers may take some of their decision-making responsibilities away, but as stores see how much laborious, time-consuming tasks are eliminated, they turn into supporters."



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## Seattle Tape Town Moves Out Of Malls



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**PEARLS FOR EARL:** Yes, there's a new byline this week on Retail Track. So where's marketing editor **Earl Paige**, who introduced this column two years ago? He's blazing yet another trail with Store Monitor, a new column for video retailers (see page 60).

Make no mistake: Paige will continue to be involved with our coverage of the music marketplace, but his new assignment allows us to broaden our already extensive coverage of the sprawling, ever-changing video scene.

The debut Store Monitor is just one of several new video features that Billboard has introduced in 1989. Add this new column to an editorial mix that already features the columns **Al Stewart On Video** and **Jim McCullaugh's Backlot Beat** and our revised listing of video releases, **Coming Soon**, and the message should be clear: Billboard

# RETAIL TRACK



by *Geoff Mayfield*

is more serious than ever about its commitment to video news.

Before I grab the reins here, though, I must commend Paige for his two-year stint as Retail Track's conductor. Often he used the column to break important stories, like the recent debut of the **Entertainment Zone**—the retail entity launched by rackjobber giant **The Handleman Co.**—and the 1987 decision by NARM to join the music industry's boycott of Arizona over that state's refusal to recognize Martin Luther King Day as a national holiday. Week in and week out, Paige worked diligently to give you a fresh slant on industry trends, and we know he'll bring the same dedication to his new column. In the meantime, he has left me some big shoes to fill.

**NORTH BY NORTHWEST:** **Lee Brillhart**, president of Seattle-based **Tape Town**, thinks there's a big difference between selling music in a mall environment and running the same trade in freestanding or strip center locations. "It became evident we were in two different businesses and that we couldn't do both well," he says.

Tape Town resolved its identity crisis on Valentine's Day by selling its 10 mall stores to North Canton, Ohio-based **Camelot Music** (Billboard, Feb. 25), a package that Brillhart says he'd been shopping since October. According to Brillhart, Camelot was one of four chains that had been bidding for the locations.

Years ago, says Brillhart, it was less difficult for his chain to deal with mall situations. "It was fine when we had locally managed malls," he recalls. Now, however, most of the market's major malls are operated by large, out-of-town real estate developers. So, Brillhart and his wife and business partner, **Stella**, decided to sell off the mall stores.

Brillhart also acknowledges his market has become more competitive, another factor that prompted the sale. Of late, out-of-staters like Camelot, Minneapolis-based **The Musieland Group**, and **Disk Jockey**, the chain run by Owensboro, Ky.-based **WaxWorks**, have all stepped up their moves into Washington and Oregon.

The sale leaves Tape Town with eight stores. A ninth is set to open in May and another should open before the end of 1989. "We're going back to what works for us—car stereos and hit product," says Brillhart.

**CAMELOT UPDATE:** After picking up the 10 Tape Town stores, Camelot Music immediately closed  
*(Continued on page 65)*

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## 1,500 Expected For Austin Music Meet SxSW Conference Focuses On Country's Middle

BY BRUCE HARING

AN EXPECTED 1,500 delegates will descend on Austin, Texas, March 16 for the start of the South By Southwest Music and Media Conference, the third such gathering in the music town.

Roland Swenson, one of the coordinators of the conference, refers to it as "a special project that got out of hand."

### ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ♣=Simultaneous release on CD.

#### POP/ROCK

##### CHUCK BERRY After School Session

♣ LP Chess CH-9284/NA  
CA CHC-9284/NA

##### CICCONE YOUTH The Whitey Album

♣ LP Blast First 75402-1/NA  
CA 75402-4/NA

##### THE DELLS There Is

♣ LP Chess CH-9288/NA  
CA CHC-9288/NA

##### BO DIDDLEY Bo Diddley Is A Gunslinger

♣ LP Chess CH-9285/NA  
CA CHC-9285/NA

##### ASHER D & DADDY FREDDY Ragamuffin Hip-Hop

♣ LP Profile PRO-1277/NA  
CA PCT-1277/NA

##### ETTA JAMES Second Time Around

♣ LP Chess CH-9287/NA  
CA CHC-9287/NA

##### TOURE KUNDA Karadindi

LP Celluloid CELL-6137/NA

##### LITTLE MILTON If Walls Could Talk

♣ LP Chess CH-9289/NA  
CA CHC-9289/NA

##### LUCKY DUBE Slave

♣ LP Shanachie 43060/NA  
CA 43060/NA

##### MY LIFE WITH THE THRILL KILL KULT I See Good Spirits & I See Bad Spirits

♣ LP Wax Trax WAX-056/NA  
CA WAXCS-056/NA

##### GEORGE STRAIT Beyond The Blue Moon

♣ LP MCA 42266/NA  
CA MCAC 42266/NA

##### VARIOUS ARTISTS New Africa 3

♣ LP Celluloid CELL-6139/NA

##### JOHN WATERS Shock Value

♣ LP Caedmon CPN-1838/NA

##### MUDDY WATERS Muddy, Brass & Blues

♣ LP Chess CH-9286/NA  
CA CHC-9286/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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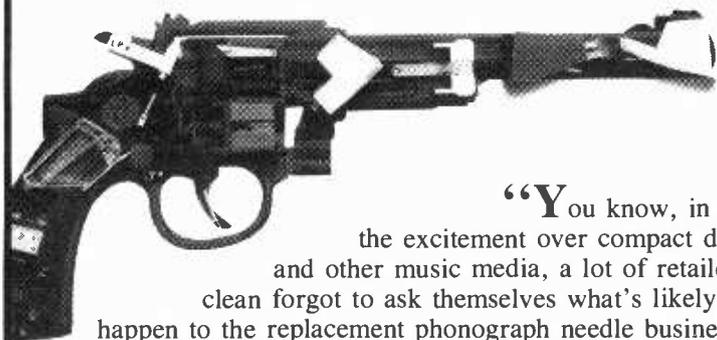
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had people from Ohio, Minneapo-



lis, and Chicago. We're for every-  
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although [those people] all come  
down to see what's going on. Ev-  
ery town has studios, clubs, and  
managers—that's what this is  
for."

New touches at this year's con-  
vention include a live cable tele-

cast from 4 p.m. to 4 a.m. and open  
houses at various Austin studios,  
music stores, and related business-  
es on opening day.

Trade exhibits, the Austin Music  
Awards, and seminars are parts of  
the four-day event. As with any  
convention, the club showcases are  
a key point of interest. This year's  
convention offers 200 acts, rough-  
ly half last year's total.

Among the clubs recommended  
by a variety of Austin cogniscenti  
are Liberty Lunch, an old lumber-  
yard that offers an indoor/outdoor  
ambiance while featuring reggae  
and Third World bands and that  
usually wins the Austin Chroni-  
cle's readers poll as best venue;  
(Continued on page 45)

FOR WEEK ENDING MARCH 11, 1989

Billboard

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## NEW AGE ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	21	★★ NO. 1 ★★ CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA 21 weeks at No. One	DAVID LANZ
2	3	21	CHAMELEON DAYS PRIVATE MUSIC 2043	YANNI
3	2	21	DEEP BREAKFAST MUSIC WEST MW-102	RAY LYNCH
4	5	5	WATERMARK Geffen 24233	ENYA
5	4	21	OPTICAL RACE PRIVATE MUSIC 2042	TANGERINE DREAM
6	6	21	DOLPHIN SMILES GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL
7	7	21	NEVERLAND PRIVATE MUSIC 2036	SUZANNE CIANI
8	8	21	RIVERS GONNA RISE PRIVATE MUSIC 2029	PATRICK O'HEARN
9	10	17	A WINTER'S SOLSTICE, VOL. II WINDHAM HILL 1077	WINDHAM HILL ARTISTS
10	14	5	WORLD DANCE GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED	DO'AH
11	12	17	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS
12	9	21	VALLEY IN THE CLOUDS NARADA MYSTIQUE 62001/MCA	DAVID ARKENSTONE
13	17	7	DUSK MUSIC WEST MW-132	JIM CHAPPELL
14	13	17	IMAGINARY ROADS WINDHAM HILL 1078	WILLIAM ACKERMAN
15	15	13	PATHWAYS TO SURRENDER COLUMBIA FC-44225	CHRIS SPHEERIS
16	11	21	DECEMBER WINDHAM HILL 1025	▲ <sup>2</sup> GEORGE WINSTON
17	18	13	DIRECT ARISTA 8545	VANGELIS
18	21	3	EVERY ISLAND SILVER WAVE SW 505/OPTIMISM	DANNY HEINES
19	16	7	LEGENDS NARADA LOTUS N61022/MCA	ERIC TINGSTAD & NANCY RUMBEL
20	NEW	▶	ISLAND NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
21	NEW	▶	VANISHING POINT SONIC ATMOSPHERES 80023	DON HARRISS
22	25	3	INSIDE THE SKY SILVER WAVE SW 504/OPTIMISM	STEVE HAUN
23	23	13	AUTUMN WINDHAM HILL 1012	▲ GEORGE WINSTON
24	19	17	AFTER THE RAIN NARADA LOTUS 61020/MCA	MICHAEL JONES
25	NEW	▶	CELESTIAL NAVIGATIONS NOUVEAU A-683/K-TEL	CELESTIAL NAVIGATIONS

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## Webs Throw Longer Shadows In Updated Listing Trans World, Musicland Still Giants

BY GEOFF MAYFIELD

This week *Billboard* updates its *Guide To Music Chains* last published in the Sept. 3 issue. Information was provided by the listed companies and was compiled by Deborah Russell in Los Angeles.

NEW YORK My, how the mighty have grown! In the six months that have passed since *Billboard* last revised its list of music chains, the two largest players, The Musicland Group and Trans World Music Corp., have each added more than 50 outlets.

For Albany, N.Y.-based Trans World, which has added 55 stores in that period, the pace means busi-

ness as usual. For Minneapolis-based Musicland, a 51-store gain shows a return to form.

When *Billboard* last revised this list, Musicland had opened only 16 stores in the previous six months—a fast clip for most music retailers, but slow compared with the rate of growth that Musicland has shown throughout the '80s.

Some wondered if cash demands incurred by management's leveraged buyout last April from former parent Primerica Corp. caused the slower pace, but Musicland chairman Jack Eugster warned industry watchers not to jump to conclusions. He insisted that the chain would soon shift expansion back into high gear, and the 51 additions in the last half-year, accomplished

largely through the construction of new stores, proves that Eugster is a man of his word.

Trans World, meanwhile, continues to grow at a startling rate. The publicly traded chain has added 118 stores since last year's National Assn. of Recording Merchandisers convention. Its November acquisition of the Boston-area Good Vibrations web added 14 locations to its count at a time when the firm was opening new stores at a rate of one every day and a half (*Billboard*, Nov. 26).

Most of the other music retailers showed normal growth rates during the last six months, but keep your eye on WaxWorks, the Owensboro, Ky.-based operation that runs the

(Continued on page 46)

## Guide To Music Chains

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
THE MUSICLAND GROUP 7500 Excelsior Blvd. St. Louis Park, Minn. 55426 (Musicland, Sam Goody, Suncoast Pictures, Discount Records)	682	591	0	682	40
TRANS WORLD MUSIC CORP. 38 Corporate Circle Albany, N.Y. 12203 (22 logos, including Record Town, Tape World, Great American Music, Coconuts, Good Vibrations, Peaches [of Indiana, Illinois, and Ohio], Midland Records, The Music Co., Music World. Leased Departments: Crazy Eddie, TSS)	437	282	55	400	30
TARGET STORES INC. 33 S. Sixth St. Minneapolis, Minn. 55440 (Target)	349	0	0	349	0
CAMELOT ENTERPRISES INC. 8000 Freedom Ave. N.W. P.O. Box 2169 North Canton, Ohio 44720 (Camelot Music. Leased Departments: Fisher Big Wheel)	321	221	92	321	36
WHEREHOUSE ENTERTAINMENT 19701 Hamilton Ave. Torrance, Calif. 90502 (The Wherehouse)	223	41	0	223	187
THE RECORD BAR INC. 3333 Chapel Hill Blvd. Durham, N.C. 27707 (The Record Bar, Tracks)	147	124	0	147	21
SOUND WAREHOUSE INC. 10911 Petal St. Dallas, Texas 75238 (Sound Warehouse) (The deal that will transfer ownership of Sound Warehouse Inc. to Shamrock Holdings Inc. is expected to close later this month or in early April)	120	3	0	120	109
WESTERN MERCHANDISERS INC. P.O. Box 32270 Amarillo, Texas 79120 (Hasting's Books, Music and Video; Hasting's Books and Music; Hasting's Records and Tapes)	119	70	0	119	40
TURTLE'S RECORDS & TAPES 2151 N.W. Parkway Marietta, Ga. 30067 (Turtle's Music-Video; Turtle's Super Video)	115	4	0	83	105
WALL TO WALL SOUND & VIDEO INC. 200 S. Route 130 Cinnaminson, N.J. 08077 (Wall To Wall Sound & Video Superstore, Wall to Wall Sound & Video, Wall To Wall Sound & Video Listening Booth, Listening Booth, Beaky's, Bravo)	106	69	0	102	43
NATIONAL RECORD MART 5607 Baum Blvd. Pittsburgh, Pa. 15206 (NRM, NRM Plus, Oasis, Waves)	94	75	0	94	14
WAXWORKS 325 E. Third St. Owensboro, Ky. 42301 (Disc Jockey Records. Leased Departments: Montgomery Ward)	85	82	8	85	0
CAMBRIDGE ONE-STOP 205 Fortune Blvd. Granite Park in Milford, Mass. 01757 (Strawberries Records, Tapes & Compact Discs)	80	7	0	80	12
ELROY ENTERPRISES INC. 22 Harbor Park Drive P.O. Box 366 Roslyn, N.Y. 11576 (Record World, Square Circle)	73	47	0	73	0
CENTRAL SOUTH MUSIC SALES 3730 Vulcan Drive Nashville, Tenn. 37211 (Sound Shop)	65	59	0	61	3
SHOW INDUSTRIES 2551 S. Alameda St. Los Angeles, Calif. 90058 (Music Plus) (Show Industries is a division of Shamrock Holdings Inc.)	60	0	0	60	60
TOWER RECORDS/MTS INC. P.O. Box 919001 Building C 2500 Del Monte West Sacramento, Calif. 95691 (Tower Records, Tower Video)	53	0	0	53	45

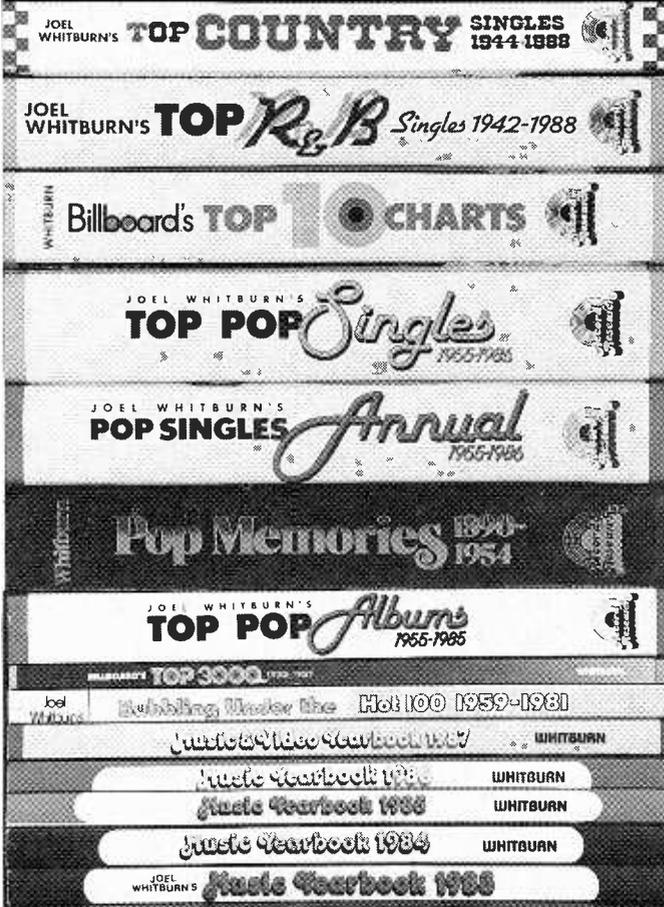
(Continued on page 46)

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# NARM

'89

## NARM's Checklist of Priorities Hasn't Changed, the Upturned Music Industry Just Broadened Around It in '88, Deepening the Issues That the New NARM Leadership and Concerned Membership Must Face in the Whirlwind '90s

By GEOFF MAYFIELD

**P**roof that the music industry's boat is not as rocky as it's been in years past is reflected by the fact that few new issues of concern have emerged since last year's National Assn. of Recording Merchandisers convention.

Aside from the increased attention that is being paid to radio's lack of artist identification, many of the key topics that NARM members were mulling last year—concerns over the demise of vinyl configurations, theft prevention, ways to merchandise a music store's growing array of new products, and renewed efforts to revitalize the singles format—remain on the frontburner in 1989.

Of those issues, loss prevention tops the list for Frank Hennessey, the Handleman Co. president who is concluding his term as NARM's president.

"Shrinkage is, without a doubt, one of the critical problem areas for the home entertainment industry," says Hennessey. He notes that of all retail categories, according to Big Eight accounting firm Arthur Young & Co., entertainment software outlets suffer the most theft-related losses.

Hennessey and NARM executive director Pam Cohen place such illegal activities as piracy and the sale of bootleg product under the security umbrella. As Cohen says, "We realize that crooks are crooks."

Aside from security issues, which receive the ongoing attention of NARM's Loss Prevention Committee, there are two other topics that Hennessey tried to hammer home throughout his year as the trade group's president: integrity in sales reports that accounts offer to trades and the illegal sale of promotional goods.

But according to Hennessey, his biggest goal was to bring all factions that belong to NARM closer together. Achieve that, he says, and all other problems become easier to solve.



### NEW ORLEANS

"My major thrust this years has been unity," says Hennessey. "If all of our members concentrate on a problem, it will be solved."

Another concern that has been lingering for the past three years—the fate of the LP—has become an increasingly important topic this year. Since the start of '89, all six major distributors have begun charging higher penalties for returned LPs. Expect the configuration's future to be a constant topic of discussion this weekend.

Cohen is pleased that NARM is exploring the possibility of forming a political action coalition. "That would help us do a better job of monitoring Congress and allow us to get involved with potentially dangerous legislation earlier in the game," she says.

Pat Moreland, a director at Show Industries and a member of the NARM board, would like to see the trade group pay more attention to the needs of independent labels, indie distributors, and smaller retailers.

She points out that she and Big State Distributing president Billy Emerson are the only one-stop executives who sit on NARM's board, and that Emerson is also the only director who represents independent distributors.

"Since Show includes Music Plus, [my seat] is half chain, half one-stop. Billy is half one-stop, half independent distributor, so you could look at the board and say that between he and I, there's one one-stop representative, and in Bill, there's one who is half indie distributor."

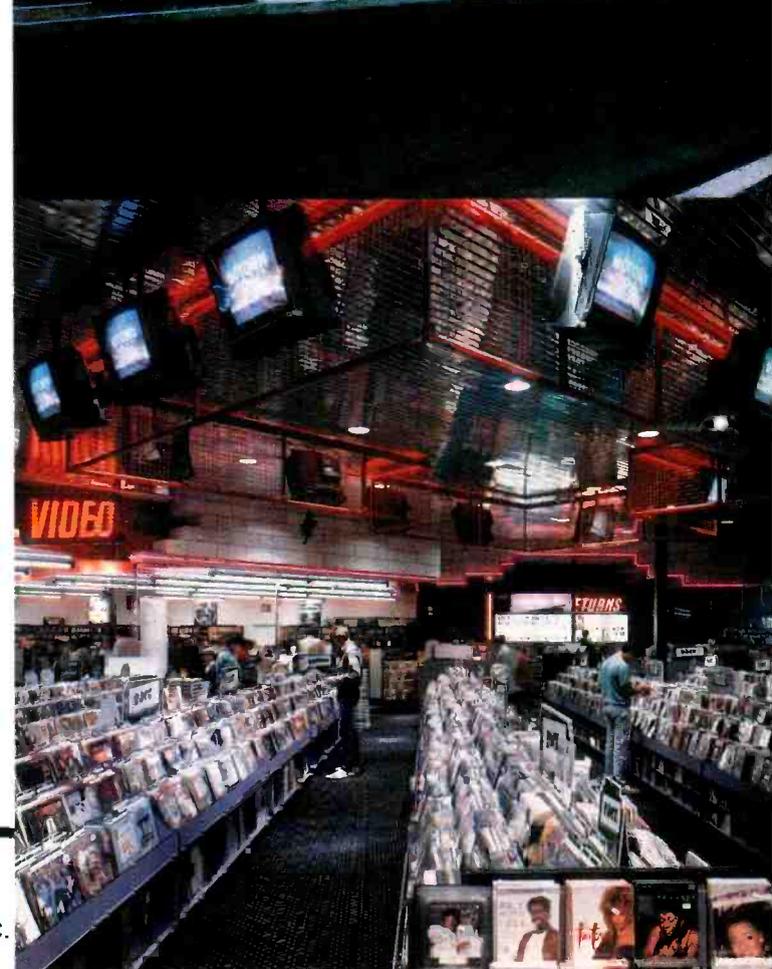
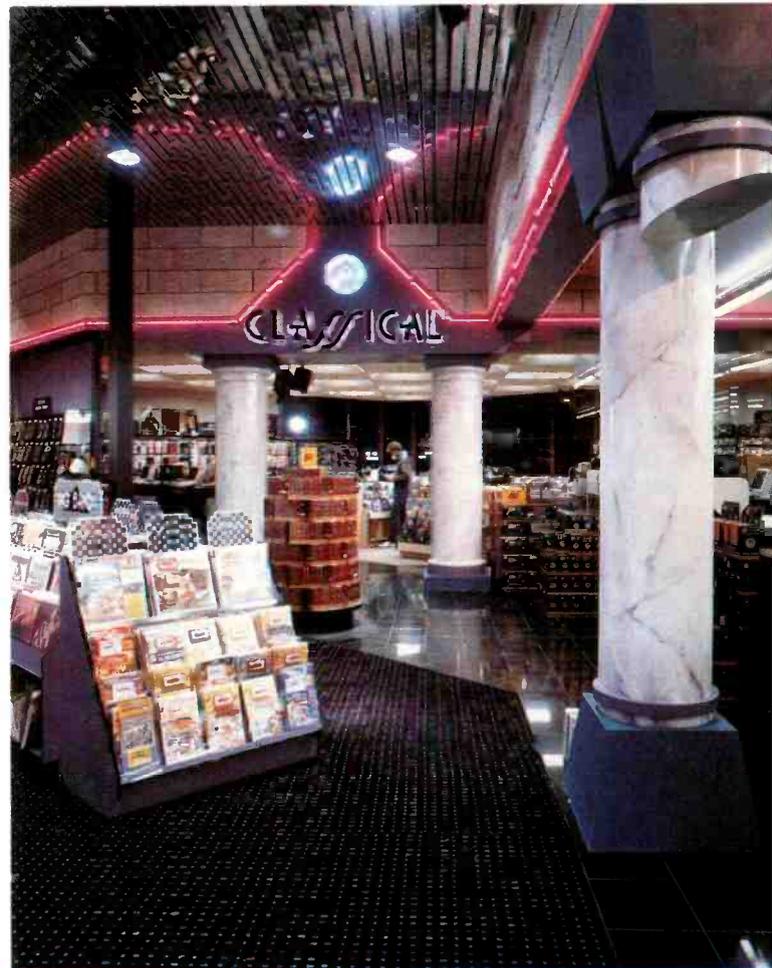
Moreland is convinced that the music industry still relies on indie labels to develop future talent, and that indie retailers break new acts more than chain stores. "The hits are not broken in chains," she says.

For those reasons, she thinks smaller retailers, one-stops, and indie labels and distributors all deserve more recognition in NARM. "That's my own personal opinion," says Moreland.

Another board member, Camelot Music chief executive officer Jim Bonk, is concerned with the aggressive store expansion that the industry has seen. Increased competition not only impacts today's business, he notes, it also limits tomorrow's growth opportunities. "Almost every market has more stores now," says Bonk.

Bonk is also concerned about the impact that such media as DAT and recordable CDs will have on the market. "I don't know if those things are going to happen in a big way this year, but we'll have to keep our eyes open," he says.

Many merchandisers, including Bonk, are still calling for lower CD prices. "All of the majors have done some creative thing with CD pricing," he says, noting that all six majors lowered most frontline CD prices in the last half year. "We need to stay on course there," Bonk adds.



PHOTOS, FROM TOP: Pillared gateway to Tower Records' classical department, Lincoln Center, New York; Camelot Music's superstore in the Dublin Sawmill Center, Dublin, Ohio, a suburb of Columbus; Interior of Tower Records' Lincoln Center store captures drama and excitement of audio/video shopping in N.Y.C.



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## LP Seeks Shrinking Audience as Vinyl Curtain Begins to Fall

By KEN TERRY

**T**he fate of the vinyl LP is now known: At least in the U.S., it is on its way out.

For many large chains, LPs account for only 3%-5% of sales, although some webs are selling more of them. At Sacramento-based Tower Records, the percentage hovers in the 10% range, and the Windy City's Rose Records reports vinyl is still holding at 20% of its revenues.

Notes Jim Rose, GM of the latter chain, "We're selling an awful lot of LPs, mainly because we're the only game in town"—which says something about the competition's attitude toward vinyl.

As the LP market has shrunk, the labels have been playing a double game: While continuing to insist they will phase out vinyl only when there is no longer any demand for it, they have steadily introduced policies that make it riskier for dealers to stock LPs.

For instance, PolyGram, CBS, and CEMA all have introduced stiff penalties for returning LPs. If dealers weren't already wary about vinyl, these penalties are guaranteed to make them cut back on their album purchases. In addition, some distributors are beginning to restrict the availability of vinyl singles as cassette singles take over that market.

For over a year, the majors have been deleting LPs on a growing portion of their catalog titles. But up to now, they have been releasing most new pop titles in LP, cassette, and CD configurations.

Bob Jamieson, executive VP of PolyGram Records, notes that his label is watching LP sales "very closely. We do deals by configuration; we have different return policies on each configuration.

"You have to monitor what you put out there," he adds. "You want to keep your returns in reason." At some point, he predicts, sales will fall below the level at which it's worth putting out LPs. "We're not there yet, but we're getting closer," he declares.

Earlier in the year, Lou Dennis, senior VP/director of sales for Warner Bros. Records, said neither WB nor Geffen, which it distributes, had any intention of issuing new titles without LP equivalents during the first quarter. But he didn't rule it out in the future.

Similarly, RCA marketing VP Mike Omansky says, "We

have no plans like that now... I think there are enough turntables out there that want to be fed. So we should feed them."

Vince Faraci, senior promotion/marketing VP for Atlantic, also says his label has no plan to release new selections sans LPs. Such a policy on new artist product was discussed, he says, but Atlantic decided "it's not right to do that, because vinyl helps break the new artists."

One marketing executive, however, notes there was an internal discussion at his label about making only an initial LP shipment on titles for which vinyl sales are not expected to exceed 10%-15%. After that, no reorders would be permitted.

Although that label has not decided to institute such a policy, it would not surprise retailers if one of the record companies did. They know that on many new titles, LPs sell well for only the first month or so after release.

According to Steve Bennett, VP of marketing for the 147-unit, Durham, N.C.-based Record Bar chain, "Someone's going to bite the bullet on the manufacturing side. I think you'll see the labels either not manufacture [LPs] selectively or just manufacture on a one-time basis. And I don't have any problem with that. It's 5% of our business at this point."

Noting that on hit titles, the LP portion of sales "is just not meaningful," Bennett concludes, "We all know we could get more sales if we went after it. But there isn't enough room [in the stores], and the returns penalties are getting higher."

For many dealers, the space considerations are as important as the LP returns penalties. Walter McNeer, executive VP for Amarillo, Tex.-based Western Merchandisers, notes that space for CDs and other new configurations has been created in many of his company's 119 Hastings Books, Music & Video outlets by pulling LPs. In fact, he adds, 25% of his stores don't carry any vinyl.

Rose, who is also concerned about the dwindling display space in his 19 Chicago-area stores, believes the time is approaching when many new pop releases will come out without LPs. "The labels all say the real hits will be covered by the LP configuration," he notes. "It'll be interesting to see if that happens."

## Wall Street: Privately Held Firms May Be Next Stop in Retail-Buyout Shopping Spree

By RUSSELL SHAW

**W**all Street analysts who cover both music and video retailing agree that the recent series of mergers and consolidations have tapped the pool of available public companies dry. At the same time, they see acquisition of mid-size privately held retail chains as a likely next trend.

"In terms of thinking logically how many more consolidation opportunities there are, there aren't a lot of attractive properties left to buy," says Keith Benjamin, an analyst with Silberberg, Rosenthal. "If you go through a list of the top 20 music and video retail chains, you've seen a lot of consolidation already."

Analysts identify the major remaining publicly held attractive target as Florida-based Spec's Music, but don't think that company will sell. "They are into it for the very long term. They've done a very good job keeping the company to themselves," says Craig Bibb, a retail analyst with Prudential-Bache.

Enter the possibility of private companies as a viable option. "A number of chains have their home bases covered and might want to spread to nearby states," notes Bibb. "They are in the fill-in acquisition mode, so for this reason they are likely to offer very attractive prices."

Bibb names as likely suitors mega-chains such as Trans World Music, Shamrock, Warehouse Entertainment and Lieberman Enterprises. He feels that Shamrock is seeking additional national penetration, Warehouse Entertainment might be interested in increasing

their Eastern presence, and Lieberman has a priority on vertical integration.

Bibb postulates that natural buying targets might be any number of family owned 10-to-15-store chain operators where control has passed to the next generation. This next generation, according to Bibb, might in some cases not feel the loyal tug of family heritage in the business and could be urged to sell if the price was right.

Benjamin agrees with this scenario. "There are still some private chains left with maybe 10 or 20 stores," he notes. "Many of these stores are family owned, and in some cases the following generations might not continue to own them."

Both Benjamin and Bibb see plenty of available lending capital to make such purchases. Besides the generally healthy credit lines of the mega-retailers, he mentions overseas money and the LBO market as other resources.

In many cases, the price may be right. Bibb says that for a 12-store retail chain active in secondary markets, an overall purchase price of \$7 million would be about right. He also says that for a variety of reasons, a large, growing chain looking for penetration into additional markets might do well to purchase a standing collection of healthy music retail properties rather than go into new cities cold. He cites as reasons greater cost economies, and an already existing market identity. To achieve these advantages, Bibb says, a large chain in the acquiring mood might wish to keep the name of the firm they had just bought. This would assure the continuity of market identity, as well as save money on signage conversion.



TOP: Tower Records' Classical Annex in Philadelphia. ABOVE: Downstairs in a Tower pop store in Philadelphia.



ABOVE: Mall entrances to two Record Shop stores.

BELOW: A look through a mall entrance of a Musicland store and down aisle at a Sam Goody store.



## Who Owns the Blueprint to the 'California Model'?

The idea of offering the widest assortment of prerecorded home entertainment software, a concept that led to the term "combo" store, is seen as more viable than ever because of emerging formats and recent consolidation and expansion moves, but many challenges remain.

In fact, combo as a term may be giving away to what one of the newest major players in retail calls the "California model," in the words of Jose Menendez, chairman/CEO of LIVE Entertainment.

Commenting on Los Angeles-based LIVE's plans in acquiring the Milford, Mass. 79-store Strawberries web, Menendez indicates not only an expansion of Strawberries' video rental sections from the present 12 but the addition of computer software, which he terms one of the hottest growth categories.

At the same time, the acquisition of 121-store Dallas-based Sound Warehouse by Burbank firm Shamrock Holdings, which follows closely behind its purchase of Music Plus, adds that much more emphasis to the California model idea. Sound Warehouse, all but exclusively non-mall, closely parallels Music Plus, the total freestanding Los Angeles chain.

Actually, the interest in entering retail at the California model level found Shamrock first attempting a hostile takeover of Los Angeles-based Wherehouse in the fall of 1987, a development that led to Wherehouse being acquired by New York investment firm Adler & Shaykin. Shamrock then acquired Show Industries, parent of then 54-store Music Plus, in April 1988.

As possible paradigms of the California model, Music Plus and Wherehouse both extend combo beyond the boundaries of a product mix of prerecorded home entertainment software and even beyond prerecorded goods. So too, with the California stores of megaretailer Musicland, and certainly Tower Records/Tower Video.

Music Plus, although burned in the original video games boom and bust, stepped out in fall 1987 and made a major move into video games fully exploiting the Nintendo phenomenon, offering hardware as well.

And hardware, in the form of personal electronics, is an important category for Musicland. A large array of items is seen in Musicland's newest freestanding model, a Sam Goody Music & Video in West Los Angeles, the first such unit that is not a remodel of what was once the Licorice Pizza chain.

As for extending beyond prerecorded goods, Tower

has historically operated separate bookstores in California, and is also considering adding full-line books under one roof, a concept that has been pioneered and more fully realized by Amarillo-based Hastings.

Happy that California model could well be descriptive of Wherehouse is Ralph King, formerly VP of marketing at the 224-store web. "No doubt about it, the Wherehouse prototype is the direction a lot of people are talking about, prerecorded audio combined with video rental and sales plus computer software and other hot categories," enthuses King, who adds that the chain is entering personal electronics, too.

Involved when Record Bar entered personal electronics four years ago and convinced Musicland is onto a coming trend, King says, "We have around 12 SKUs. You have to understand that outside of the island of Manhattan, Southern California is probably the most competitive environment for that category."

Three other categories round out Wherehouse's role of California model, computer software, video games, and videodisk. In computer software, Wherehouse has the category in around 190 stores.

"It varies and is usually our largest units; it can be in a mall or in a freestanding."

Computer software, more than any other category, is the catalyst product in Menendez' thinking. He says not finding an item recently at Egghead Software, a leading specialists chain, "They recommended Wherehouse. This is so illustrative of the California entertainment software chains with everything under one roof, they're bigger, brighter, more all encompassing, give the consumer a good experience, and you can cross merchandise all day long."

At this point in time, getting "everything" under one roof provides many challenges because software is exploding on so many configuration fronts, as with videodisks. Wherehouse again has not followed Music Plus into this category, one that Tower embraced years ago. King says, "We're looking at it very strongly. Our position is that the manufacturers are waiting for the business to happen. We want to see normal [videotape] policies instituted."

Video games is yet another example. Wherehouse, although entering video games a year after Music Plus, found the category "exploding for us this past Christ-

(Continued on page N-10)

**'The Wherehouse Prototype Is the Direction a Lot of People Are Talking About.'**

## Placing Name with Chain Makes Match in Retail Game

By MOIRA McCORMICK

What's in a name? When it comes to retail chains which operate under more than one handle, plenty. Over two dozen retail chains around the country with five or more stores use more than one name. Sometimes the variety of monikers exists to differentiate between music and video stores; between mall and freestanding stores; and between two stores in the same mall.

In the case of the larger chains, different names are often kept when other chains are purchased. Musicland, whose 600-plus stores operate under the names Sam Goody, Suncoast Pictures, and Discount Records in addition to the parent name, sticks to Sam Goody on the East Coast and in California. "In other areas of the country" says Keith Benson, executive VP of the Minneapolis-based web, "the Musicland name is most predominant. When we open new stores in those areas, the Musicland name is our first choice." Discount Records stores, he notes, are primarily "located near college campuses, and are more jazz- and classical-oriented than a typical mall store."

Sam Goody, Benson says, "was a strong name in New York—probably the most recognized name concept on the East Coast. We didn't feel a need to change it." When Musicland bought the Licorice Pizza web, however, the switchover was made to Musicland: "They were located in areas [where] the Musicland name was already established," he explains, "and we felt no need to [keep the original moniker]."

Another reason for different store names, Benson continues, is that "sometimes we'll have two stores with separate names in one shopping center. This offers the customer a different look, and may offer them a few different products."

Trans World Music Corp. of Albany, N.Y., the nation's second largest music and video retailer, has the biggest diversity of store names. Its 380-plus units include Record Town, Tape World, Great American Music, Coconuts, Vibrations, Peaches (of Illinois, Indiana, and Ohio), Midland Records, the Music Company Music World, Cra-

(Continued on page N-13)

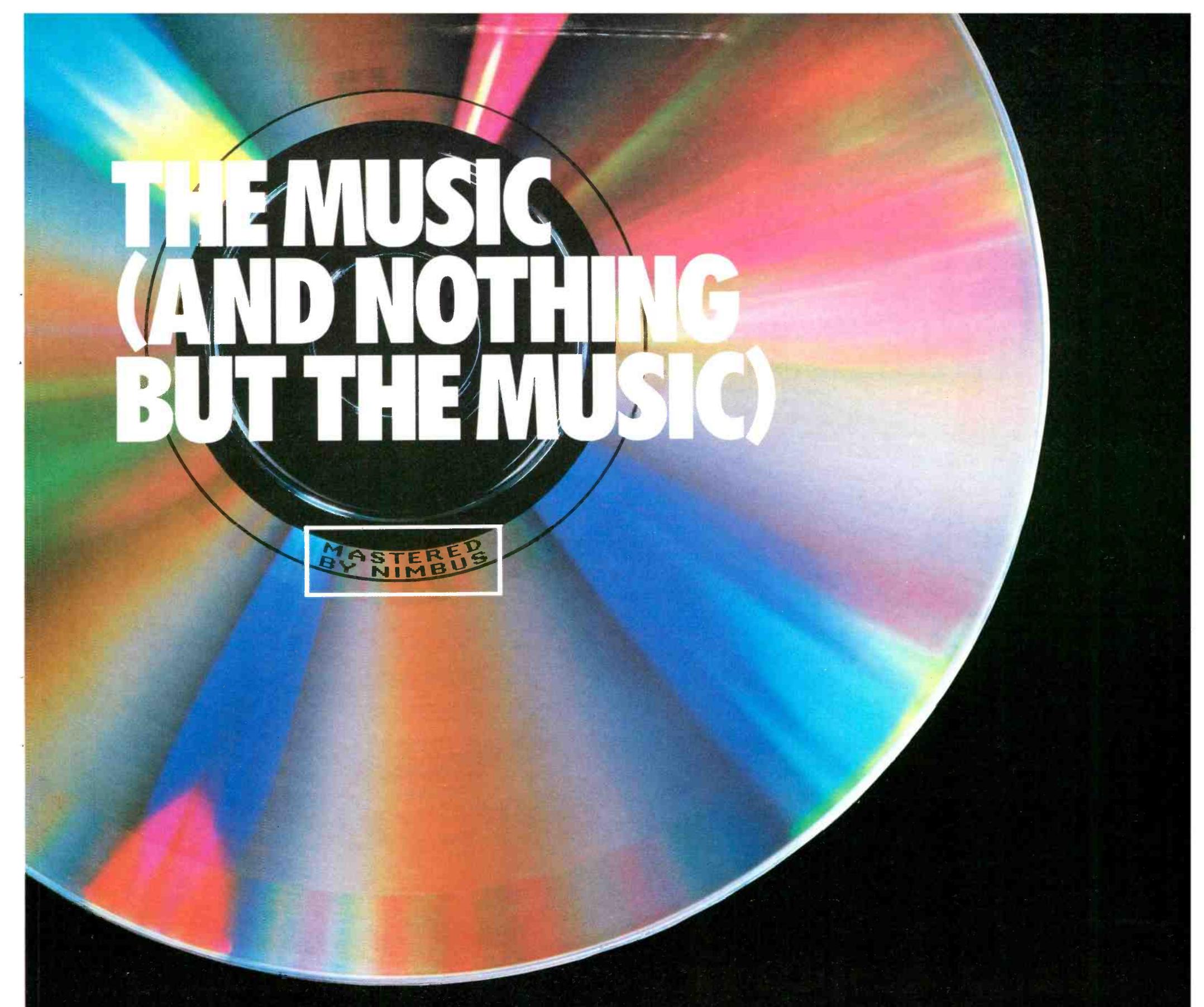
BELOW: Waxie Maxie's, Marley Station, Glen Burnie, Md., one of three Baltimore area locations with more to open this year.



ABOVE: Wherehouse mall entrance, Carson Mall, Carson, Calif. and exterior of new store in Pinole, Calif.

BELOW: Turtle's 98th store opened June '88 on the campus of the Univ. of Tennessee in Knoxville.





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## CD-Only Stores Growing Lonely in Tougher Marketplace

By DAVID WYKOFF

**A**re the salad days over for compact disk-only specialty dealers? The growing consensus among insiders in this once-exploding segment of the music retailing industry is that CD saturation has resulted in a much tougher marketplace, one that's weeding out many of the less experienced and savvy operators.

"Just as the supermarkets ate up the business of the corner grocery stores, the chains and mass merchandisers are providing very stiff competition for the little CD-only dealers," says Rob Simonds, owner of CD distributor East Side Digital in Minneapolis and co-owner of the groundbreaking indie Rykodisc label. "The prestige value and 'pure' atmosphere of the just-CD store has been quickly supplanted by the commitment of many of the larger chains to broad selection in disks. That was once the sole province of the specialty retailer."

"There's no doubt that, as the CD market has matured, the CD-only dealer has lost much of his edge over the major chains,"

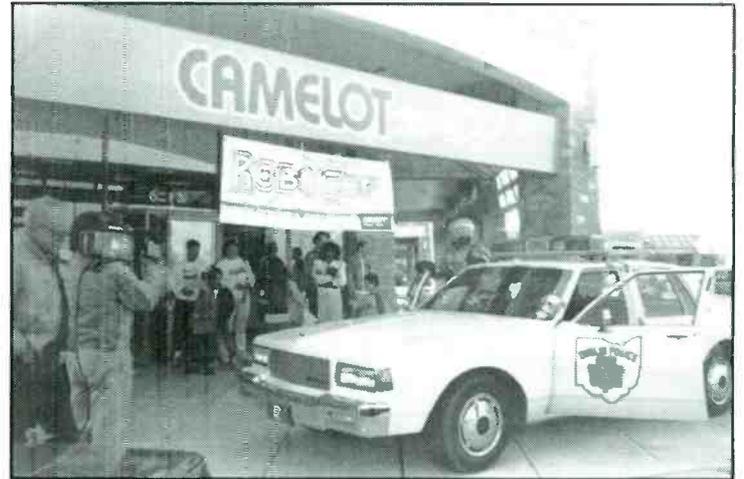
says Kevin Sechrist, vice president and general manager of the six-unit Atlanta Compact Disc chain, one of the country's pioneering CD retailers. "In the early days, and up until a year or two ago, the CD dealer pretty much had the market to himself. As long as he was able to get the disks out on the shelves, he was nearly guaranteed sales because the chains weren't interested in small numbers. Now it's just the opposite."

"It's not only that the chains are now fully committed to disks, but that they're also committed to low-price disks," says Wanda Hawkins, co-owner of Digital Ear, one of Orange County's classier CD-only dealers. "Your average CD consumer is a whole lot more price aware today, and the independents are never going to have the buying clout to challenge the major chains in discount pricing."

Nearly all of the distributors surveyed reported significant numbers of closings, usually among single-store mom-and-pops. "A lot of the people who got into the CD-only business jumped in without any music retailing ex-

(Continued on page N-14)

RoboCop makes an in-store appearance at Camelot's superstore in the Dublin Sawmill Centre in Dublin, Ohio, a Columbus suburb.



The interior fixtures, 16-screen video wall and signage at Camelot's Dublin Sawmill Centre superstore.

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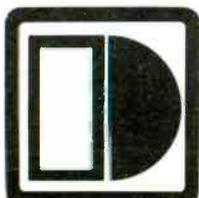
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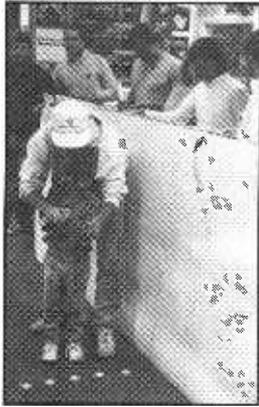
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Two customers of differing demographics get ready and aim during Kemp Mill Records' "Shooting Rubberbands At The Stars" promotion for Edie Brickell & New Bohemians.



## Packaging Steals a Top Spot on NARM Priority List

By MOIRA McCORMICK

**A**s the newest configurations in the record business, compact disks, compact disk singles, and cassette singles continue to undergo packaging revisions. What's at issue involves not only aesthetics and adaptability to fixturing, but

ever-present security problems. NARM's committees for loss prevention and packaging met Jan. 31 in Dallas and Feb. 7 in Chicago, respectively, to address these eternal questions: How does the package look? How does it fit? How easily can it be stolen?

"Everyone's happy with the packaging dimensions for the

CD, the standard 6-by-12," says Pam Cohen, executive director of NARM. "In the years since the standard was set, it's continued to be fine-tuned: getting the bar code in the same place, changing from tuck ends to glued flaps." (PolyGram, she notes, is the only company which still uses plastic blister packs instead of cardboard boxes.)

Currently under discussion are whether package glue and shrink wrap should be thicker, and how to make the CD package "slimmer and more secure," as Cohen puts it. Plus, the loss prevention committee is proposing to move the CD case up an inch or so in the cardboard box to prevent razor blade "slit-outs."

"Heavier glue won't stop a pro, but it could deter the casual shoplifter," Cohen says. "It's the same with heavier shrink wrap—it could slow down shoplifters." In addition, manufacturers of electronic article surveillance systems have been approached about making the glue stronger on their metal strips and targets.

"None of these companies meet all of NARM's criteria [for surveillance systems]," says Jim Murphy, director of enforcement for the Video Software Dealers Association (VSDA) and a consultant to NARM.

As for the proposed slimmer package, Cohen says, "Every-



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**'Heavier Shrinkwrap Could Slow Down Shoplifters.'**

one's convinced of the value of the jewel box, but it could be tinkered with to make it slimmer. The retailers could stock more in one place, and the consumer could still read the spine."

As for the CD single, or CD-3, the outer packaging dimensions of 3-by-12 were standardized last October at NARM's wholesaler conference. "The same kinds of packaging issues for the CD are involved with the CD-3," says Cohen. "Is it cost-effective—which is more of an issue for the manufacturers, because it's a less expensive item—and attractive to the customer?"

The cardboard packaging is reminiscent of the blister pack, as the cardboard hugs the CD-3 so the consumer "can see it's a mini-CD." And because the item is smaller, "it's easier to steal."

Also inviting to shoplifters is the cassette single, with its smaller size. Here, the packaging standard is yet to be decided upon—whether it be 3-by-12 or 6-by-6. (All new packaging, notes Cohen, is structured in divisions of 12, to be easily adapted to fixtures designed for black vinyl albums.)

"There's a lot of division," Cohen says. (Continued on page N-16)

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## BLUEPRINT

(Continued from page N-4)

mas." Warehouse will not be renting Nintendo, King says, believing rental could discourage sales, an opinion carrying over to videodisks as well.

Not only is it a problem of so many products encompassing, in cases, many configurations. Even in video rental, a staple service, innovation is constant points out Lou Fogelman, president of Music Plus. "All our new stores will have cut boxes," he says of a move to the more costly and labor intensive video rental display formula advocates nevertheless say pays off in enhanced consumer enjoyment and also in inventory control.

Meanwhile, despite the groundswell of the California model, Eastern-based chains often reflect an evolution calling for different approaches. Often these webs' ratio of mall outlets dictate philosophy. Some indications of the ratio are seen in Camelot Music (97% mall), Record Bar (87%), Musicland (86%), Trans World Music (77%), National Record Mart (75%), and Record World (64%).

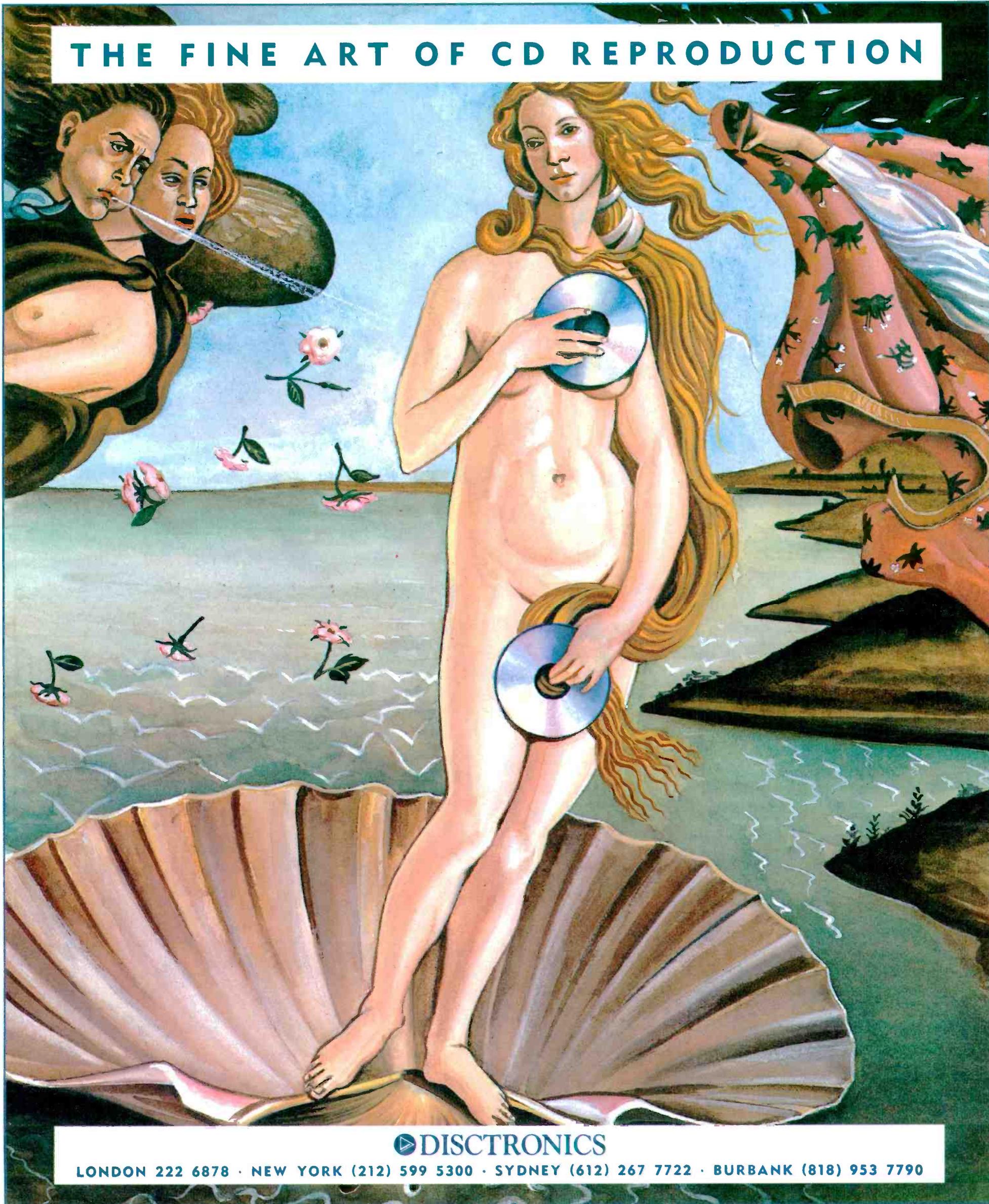
Among various store concepts there is Musicland, now nearing 700 stores, launching a mall video sales format under a logo that, again, calls up a California model idea—Suncoast Pictures. Trans World operates under many store names. National Record Mart is opening a series of Waves free-standing, emphasizing CD and videodisks. Record World's Square Circle stand-alones, while prerecorded audio oriented, have the radical addition of an art gallery, and Record Bar is enlarging its Tracks web.

Not only do LIVE and Shamrock's acquisitions find West Coast firms expanding eastward, Sacramento-based Tower Records/Tower Video has expanded into many eastward markets, adding that much more to the California model influence across the country.

At the same time, there remains in home entertainment software retailing the notion that specialization in prerecorded audio still has its place, among both large and small players. In Detroit, 29-store Harmony House espouses an "everything" presentation but totally audio, points out Lloyd Welch, director of corporate development.

And at smaller chains, Don Rosenberg, president of eight-store Record Exchange in Charlotte, N.C. is adamantly opposed to entering video rental, though acknowledging many smaller chains have done so. "We intend to go on specializing in prerecorded music," says Rosenberg. If any diversification occurs it will be prerecorded music video.

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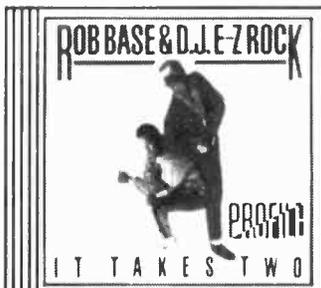
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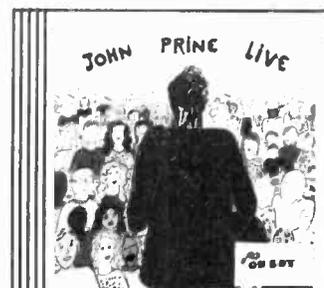
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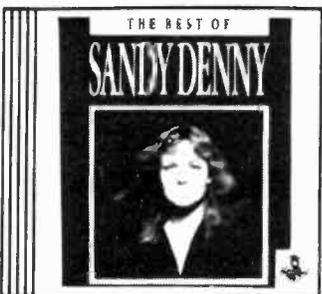
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## NAME MATCH

(Continued from page N-4)

zy Eddie Movies and Records, record departments at Times Square Stores, Good Vibrations, Tape Town, Attractions, and Movies Plus. Most of these are acquisitions Trans World has made.

"Many of these names," notes VP of finance Jim Williamson, "are used on a very limited scale, and are subject to phaseout over time." Trans World operates Crazy Eddie's and TSS' music/movie departments, Williamson adds.

Record Town and Tape World are mall stores "with completely different store formats and images," Williamson continues. "It's important to give the customer a differentiation between the two." Another reason for operating under different names is radius clause restrictions, which prohibit two stores of the same name within a tight geographic area. "Record Town is found primarily in full malls, Tape World in specialty malls, and Coconuts in free-standing locations," says Williamson.

Wall to Wall Sound and Video, Inc. of Cinnaminson, N.J., operates under all permutations of its title (Wall to Wall Sound, Wall to Wall Video, Wall to Wall Sound and Video), as well as Listening Booth, Beaky's, and Bravo. "Most of the new stores will be opening under the name Wall to Wall Sound and Video," says Jerry Shulman, president of the 90-plus unit chain, adding, "sometimes we have two locations in



Queensryche makes in-store appearance at Turtle's in Atlanta. From left: Scott Rockenfiled, drummer; Geoff Tate, vocalist; Kimberly Cherry, Turtle's director of promotions; Chris DeGarmo, guitarist; Chip Hall, Turtle's district manager; Diane Hardwick, Turtle's copywriter; Michael Wilton, guitarist; Troy Pope, Turtle's manager; Jennifer Snyder, Turtle's office manager; and Irwin Soroto, EMI regional sales manager.

the same area, and the other name is used to draw a separation."

At Durham, N.C.-based Record Bar, which encompasses some 140-plus stores under the names Record Bar and Tracks, the Record Bar handle is being retired altogether. "All of our new stores will be named Tracks," says president Barrie Bergman. "Over the next two-to-three years, we'll be phasing out the name Record Bar." Tracks, he says, "is a more appropriate name for the '90s. 'Record Bar' implies the stores

sell vinyl records, and we don't sell much vinyl any more—only 5% of total sales come from vinyl.

"I don't think the name change will affect our business," Bergman continues. "To the customers, we're just the record store in the mall."

Yorktown Music Shops, headquartered in the Chicago suburb of Schaumburg, operates 44 stores under the names JR's Music Shop, Oranges Records and Tapes, and Yes Electronics. According to president Shelby Young, JR's are in shopping centers, and Oranges are free-standing stores. Yes Electronics sells hardware and rents movies, and by the end of March will be carrying CDs and cassettes, Young says.

"The new stores will be opened primarily under the name JR's," adds Young. "These will be slightly larger and more departmentalized [than existing JR's]."

Retail giant Camelot Enterprises Inc. of Canton, Ohio, is planning to roll out its first store under a name different than its 222 Camelot Music outlets. Ac-

(Continued on page N-16)

## JERRY BASSIN

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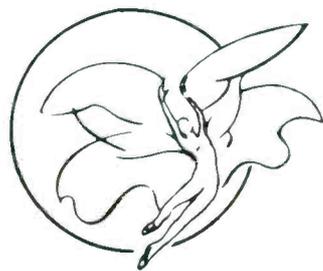
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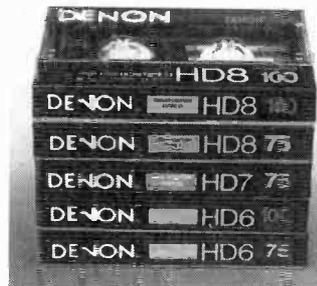
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### CD-ONLY

(Continued from page N-6)

perience, some even without retailing experience. The advantage of being CD-only just isn't enough anymore," says Simonds.

Attrition has been felt among larger, high-profile dealers as well. Laserland, a multi-store, quickly expanding chain based in Denver, recently shut down its corporate headquarters on the heels of multiple store closings. Atlanta Compact Disk has its two Tampa, Fla. units up on the block, and trailblazer Boston Compact Disc consolidated its two units into a single Cambridge, Mass. location.

However, or perhaps in spite of these closings, new dealerships continue to spring up around the country. "We've seen no less than 25 openings in the past couple of years," reports Jeff Moskow, CD sales manager for one-stop Schwartz Brothers, which aggressively recruits disk sales in video outlets as well as in CD specialists. "In our estimation, now is still the time to get into the CD-only business. It remains a growth business, and the prices continue to drop and bring new consumers into the market," he

**'A Lot of the People Who Got Into the CD-Only Business Jumped in Without any Retailing Experience.'**

says, noting that openings are most often made in well-to-do suburban communities.

One thing all players agree on is that disk specialists must behave more like traditional music outlets. "It used to be that you didn't need a ton of experience and that hard work and a service orientation would suffice," says Bob Leja, product manager at Artec, a video distributor that's moved into the CD market. "Dealers have to find their niche in the marketplace, pay very, very close attention to the buying habits of their customers, and provide the kinds of service that the chains are not," he says.

"We're finding it increasingly important to specialize in selection," says Michael Lang, owner of Boston Compact Disc. "Where we once would've tried to carry every possible title, it's just not possible now with the deluge of releases of older titles on disk."

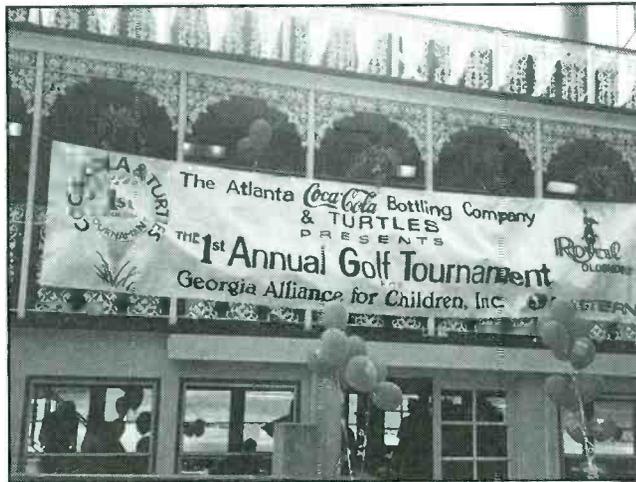
"Many of the retailers that I deal with are remaining competitive by offering things that traditional music outlets are not," notes Peter Howard, editor/publisher of CD newsletter "ICE." "Listening booths have made a strong resurgence in CD-only outlets, and that's an added service feature that you won't find in many of the larger chains. Also, many dealers are now pursuing the used CD market as well."

(Continued on page N-16)



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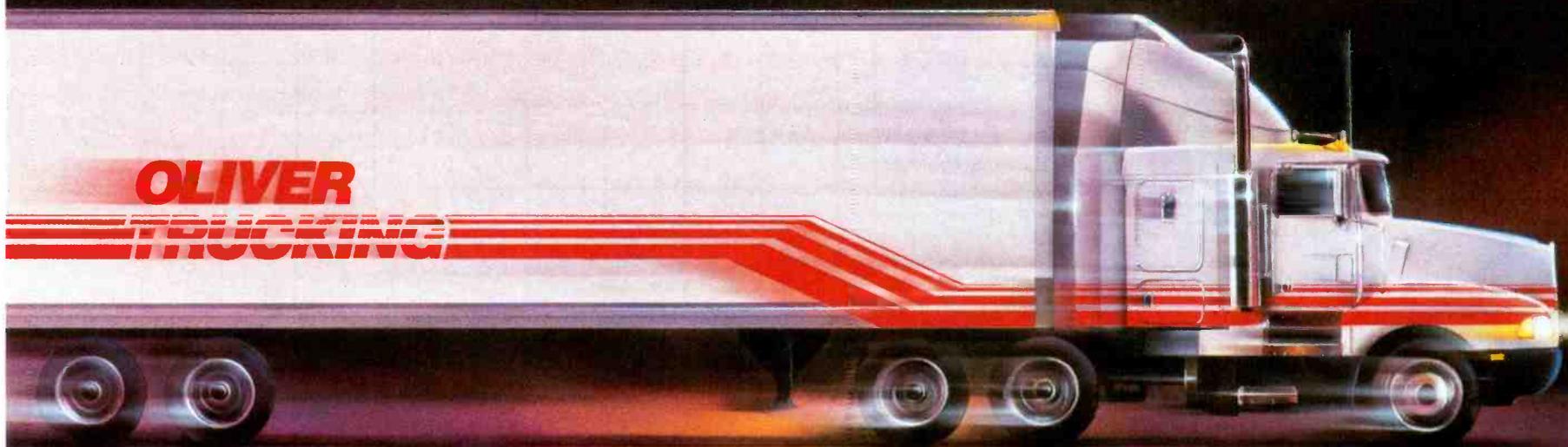
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## PACKAGING

(Continued from page N-8)

hen says. "The 6-by-6 fans point out that it's the old dimension of the 45, and is familiar to consumers. The 4-by-12 camp wants to have the option of stacking them in cassette bins, too."

Also at issue is whether cassette singles should have a generic or title-specific sleeve. "Most retailers would like to see the bar code on the single, so it would have to be title-specific," says Cohen, "which is more expensive, so it could be a manufacturer's issue."

As theft problems are involved in every aspect of packaging, NARM continues to come up with practical solutions. One is its Shrink Link program, which, consultant Murphy says, "dissemi-

nates information on pro shoplifters operating in a certain area, after NARM receives complaints about theft in that area." NARM is also in the midst of preparing to distribute copies of an anti-theft how-to videocassette, "Silent Partners," by former con-

ferent program than Shrink Link—one in which employees could report thieving fellow employees to NARM. "Some of the big retailers already have a program like this," he says. "With some stores, internal theft is a bigger problem than shoplifting."

### 'Most Retailers Would Like to See the Bar Code on the Cassette Single.'

victed thief Mike McCaffrey, to video store owners. "NARM already sent out copies to record retailers," says Murphy.

Plus, he says, the loss prevention committee is trying to get NARM more involved in solutions to internal theft. It would be a dif-

In general, along with changes in packaging on the manufacturer's side, "we'd like to see preventive packaging on the retail end," says Murphy, "such as placing the merchandise in plastic collars, which have to be taken apart before they can leave the store."

## CD-ONLY

(Continued from page N-14)

Paralleling some video retailers, many are making inroads into hardware sales. "We're carrying a tremendous selection of CD players, products from at least 12 different manufacturers, and all possible kinds of accessories, too," says Paul Mayer, a co-owner of the growing CD Superstore chain based in Durham, N.C. Hawkins' 4,600 square-foot Digital Ear store is also one of Tustin, Calif.'s leading audio/video hardware dealers.

The jury is still out on the development of CDV and 3-inch CD singles. Says Artec's Leja, "We're only beginning to see CDV and CD singles happen in the marketplace. Some are doing okay, oth-

ers not so well. Nobody's doing extremely well, and I think we're still a couple of years away."

Capitalizing on an established reputation in the CD market can also be an important marketing device. "We were the first in the Atlanta market promoting compact disks, and the reputation we've earned from that and a commitment to service is a tool that we continue to use. We want people in this area to think about us when they think CDs," says Sechrist.

"It's all really a matter of serving your customers and finding your niche in the marketplace," notes Simonds. "Now, it's a whole lot tougher than it was before, but it's really the same task any retail dealer, music or otherwise, must focus on. Why should this business be any different?"



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## NAME MATCH

(Continued from page N-13)

ording to Larry Mundorf, senior VP of operations, the prototype Spectrum Audio and Video is expected to debut in April at an unspecified location. "It will be a smaller version than our mall stores, 1,500 as opposed to 2,500 square feet," says Mundorf, adding, "it's part of the ongoing expansion into different

Penn. (NRM, NRM Plus, Waves); Elroy Enterprises of Roslyn, N.Y. (Record World, Square Circle); Cavages Inc. of Buffalo, N.Y. (Cavages, Crazy Charlie's); Loco Records of Tucson, Ariz. (Loco Records, Best Video); Leonard Smith Inc. of Latham, N.Y. (One-Stop Entertainment Centers, Music For You); Record Den of Cleveland, Ohio (Record Den, Music Box); Diamond Corp. of Westbrook, Maine (Entertainment Warehouse, DeOrsey's);

### 'I Don't Think the Name Change Will Affect Our Business. To the Customers, We're Just the Record Store in the Mall.'

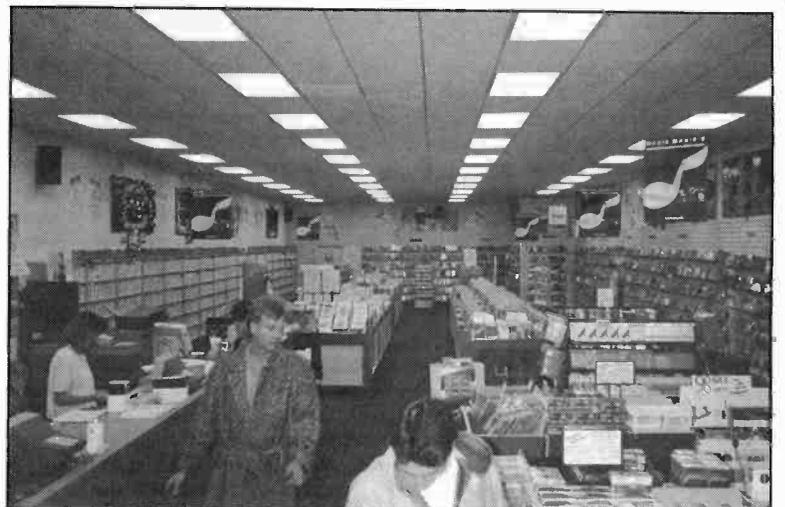
types of stores [selling] different types of configurations, that Camelot has been doing." The experimental Spectrum will carry vinyl, he notes.

Other retail chains with more than one store name include National Record Mart of Pittsburgh,

and Appletree Records of Batavia, Ill. (Appletree Records, BJ's Records.)

Assistance in preparing this article was provided by Karen O'Connor.

**CREDITS:** Editorial by Billboard editors and contributors; Design, Steve Stewart.



Down the aisle at Waxie Maxie's, Yorktown Plaza, Cockeysville, Md.

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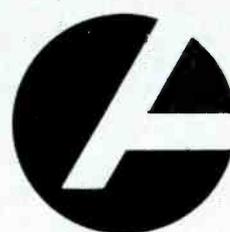
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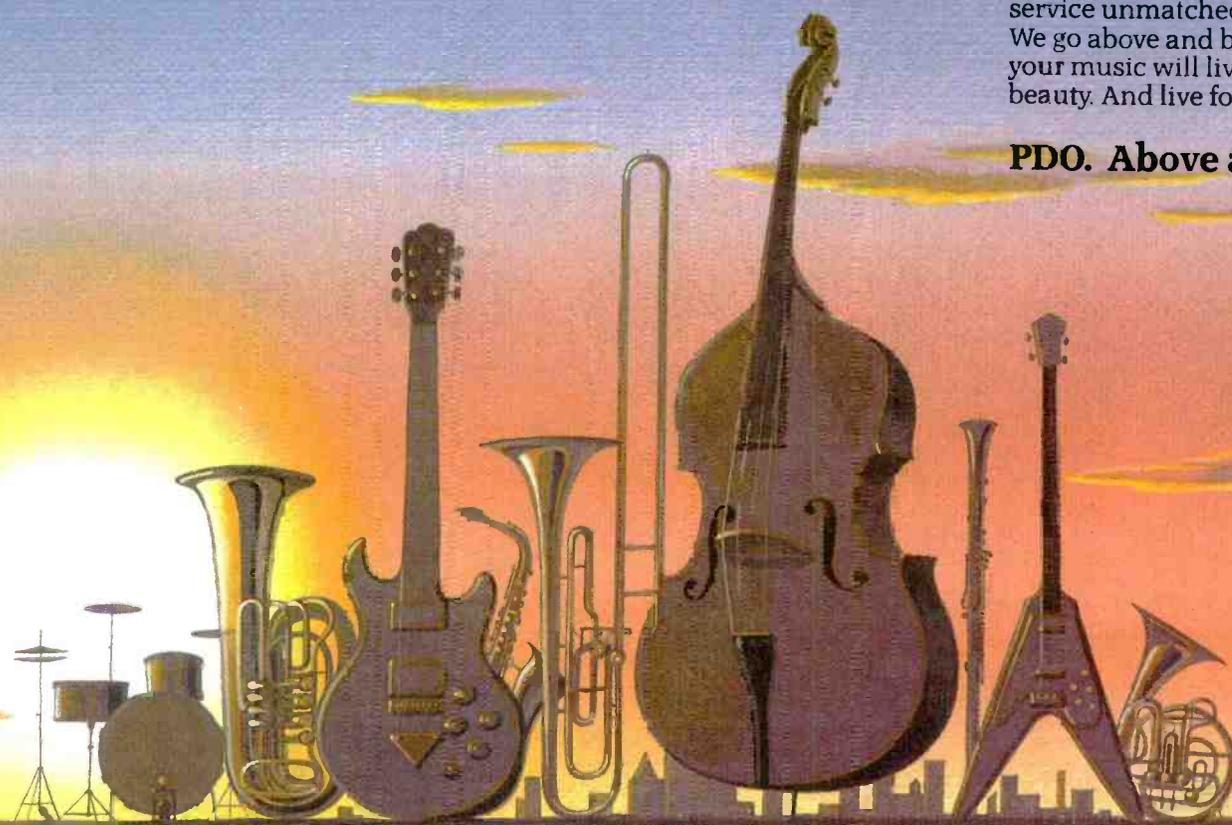
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# TRANS WORLD, MUSICLAND STILL TOPS IN BILLBOARD'S CHAIN LISTING

(Continued from page 44)

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
SPEC'S MUSIC INC. P.O. Box 652009 Miami, Fla. 33265 (Spec's Music & Video)	46	15	0	46	32
YORKTOWN MUSIC SHOPS INC. 1425 N. Payne Road Schaumburg, Ill. 60173 (J.R.'s Music Shop, Oranges Records & Tapes)	42	36	0	42	1
MUSIC PROMOTIONS, INC. 8399 Greenmeadows Drive N. Westerville, Ohio 43081 (Record & Tape Outlet)	40	0	0	0	0
RAINBOW MUSIC 379 Oyster Point Blvd., No. 5 South San Francisco, Calif. 94080 (Rainbow Records)	33	7	0	33	10
KEMP MILL RECORDS INC. 11420 Old Baltimore Pike Beltsville, Md. 20705 (Kemp Mill Records)	32	3	0	10	0
THE RECORD SHOP INC. Suite 207, 2330 Marinship Way Sausalito, Calif. 94965 (The Record Shop)	30	30	0	30	0
WAXIE MAXIE QUALITY MUSIC INC. 5772 Second St. N.E. Washington, D.C. 20011 (Waxie Maxie's)	30	10	0	29	4
HARMONY HOUSE RECORDS & TAPES 1755 E. Maple Road Troy, Mich. 48083 (Harmony House Records & Tapes)	29	5	0	29	0
LECHMERE 275 Wildwood Street Woburn, Mass. 01801 (Lechmere)	27	11	0	27	27
THE WIZ 2555 Shell Road Brooklyn, N.Y. 11223 (The Wiz)	27	0	0	27	0
BELIEVE IN MUSIC 2300 Oak Industrial Drive, N.E. Grand Rapids, Mich. 49505 (Believe In Music)	25	1	0	24	24
ROSE RECORDS/ STIRLING VENTURES INC. 3010 N. Oakley Chicago, Ill. 60618 (Rose Records. Leased Departments: Montgomery Ward)	19	5	5	3	0
WEE THREE RECORDS INC. 3900 Main St. Philadelphia, Pa. 19127 (Wee Three Record Shop)	19	19	0	19†	0
CAVAGES INC. 110 McKesson Parkway Buffalo, N.Y. 14225 (Cavages, Crazy Charlie)	18	18	0	12†	0
RECORD THEATRE 1800 Main Buffalo, N.Y. 14208 (Record Theatre, Record Theatre Video)	18	4	0	18	3
THE FLIP SIDE INC. 209 W. University Blvd. Arlington Heights, Ill. 60004 (The Flip Side)	17	2	0	17	6
PEACHES ENTERTAINMENT CORP. 9880 N.W. 77th Ave. Hialeah Gardens, Fla. 33016 (Peaches)	17	0	0	17	0
ENTERTAINMENT ENTERPRISES 403 Industrial Drive Carmel, Ind. 46032 (Karma Records & Tapes)	15	0	0	15†	0
ONE-STOP RECORD HOUSE 881 Memorial Drive S.E. Atlanta, Ga. 30316 (Peppermint Records & Tapes)	15	12	0	15†	0
SOUND DISK-TRIBUTORS, INC. 2055 Walton Road St. Louis, Mo. 63114 (Streetside Records)	15	0	0	15	0

Disc Jockey chain. WaxWorks' count has swelled by 21 units to 85, which moves the company to 12th place on the chart, leap-frogging over Milford, Mass.-based Cambridge One-Stop (80 Strawberries Records, Tapes & Compact Disc stores) and Roslyn, N.Y.-based Elroy Enterprises (73 Record World and Square Circle stores).

Video remains a hot item for music retailers. Of the 3,805 stores on this list, a total of 3,602 sell prerecorded video. Only 88 of those stores have confined their video stock to the fast-growing music video category; the rest also sell movies and nontheatrical programs.

Meanwhile, music stores appear to be more interested in video rentals than they were six months ago. At that time, the universe of record shops renting videos had fallen to

## For the first time, the chart includes a list of leased departments

844, compared with the 874 that were listed in March 1988. Our revised chart shows that 890 music stores now run video rental departments.

For the first time, Billboard's chart includes a breakdown of leased departments. Trans World's 1988 deals with Crazy Eddie and TSS and Montgomery Ward tests being run by WaxWorks and Chicago-based Rose Records have heightened dealers' interest in this growth area. Also note that the count for North Canton, Ohio-based Camelot Music now reveals its longstanding affiliation with the Fisher Big Wheel department-store chain. Those leased departments were not included in the last two Billboard chain directories; other chains had been adding such venues to their tallies so we asked Camelot to do the same.

Billboard has also added some chains that were inadvertently omitted from the previous lists, including Westerville, Ohio-based Music Promotions Inc. (40 Record & Tape Outlet stores) and Seattle-based Tape Town (8 stores).

Also new to this chart is Woburn, Mass.-based department-store chain Lechmere. Like mass merchant Target, Lechmere buys its own product, and thus its inclusion is appropriate. Coincidentally, Target and Lechmere are both subsidiaries of giant retailer Dayton Hudson.

Among the deleted entries are the aforementioned Good Vibrations, due to its buyout by Trans World, plus two other chains, Denver-based Laserland Corp. and Huntington Beach, Calif.-based Compact Disc Warehouse. The headquarters for the last two firms, both franchisers, have dissolved; stores still operating under those logos are held and run by individual owners.

*Chains with fewer than five stores were not included in this directory, which starts on page 44. Any U.S. companies with five or more stores that were excluded from the list should contact senior retail editor Geoff Mayfield at 212-536-5240.*

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
STARSHIP RECORDS & TAPES 6753-B Jonesmill Court Norcross, Ga. 30092 (Starship Records & Tapes, Starship Music & Movies)	15	5	0	15	4
CML, INC. 660 Harding St. Louis, Mo. 63043 (Music Vision)	12	1	0	12	1
ZIP'S RECORDS & TAPES INC. 1101 N. Kolb Tucson, Ariz. 85715 (Zip's Records & Tapes, Loco Records, Best Video)	12	1	0	10	10
RECORD DEN 1774 E. 40th St. Cleveland, Ohio 44103 (Record Den, Music Box. Leased Department: McCrory's)	11	10	1	11†	0
ALMOR PLAYTIME P.O. Box 270 Amsterdam, N.Y. 12010 (Record Giant)	10	1	0	10	0
LEONARD SMITH INC. P.O. Box 548 4 Avis Drive Latham, N.Y. 12110 (One-Stop Entertainment Centers, Music For You)	10	10	0	10	6
MAINSTREAM RECORDS INC. 8201 W. Silver Spring Milwaukee, Wis. 53218 (Mainstream Records)	10	0	0	10	3
RADIO DOCTOR RECORDS LTD. 240 W. Wells Milwaukee, Wis. 53203 (Radio Doctor Records)	10	0	0	10	3
VARIETY CO. 1515 N. Military Highway Norfolk, Va. 23502 (Mother's Records & Tapes, Variety Records)	10	10	0	3	1
BUZZ ENTERPRISES 333 Highfield Drive Columbus, Ohio 43214 (Buzzard's Nest Records. Leased Department: Lazarus)	9	0	1	1†	0
MUSIC CITY RECORD DISTRIBUTION P.O. Box 22773 Nashville, Tenn. 37202 (Cat's Records & Tapes)	8	0	0	8†	0
Q RECORDS & VIDEO 4936 S.W. 75th Ave. Miami, Fla. 33155 (Q Records & Video)	8	0	0	8	8
TAPE TOWN INC. 2116 Westlake Ave. Seattle, Wash. 98121 (Tape Town)	8	0	0	0	0
R.P.M. ASSOCIATES 691 Monroe St. Herndon, Va. 22070 (R.P.M. Associates, Penguin Feather)	7	0	0	7†	1
APPLETREE RECORDS 315 Main St. Batavia, Ill. 60510 (Appletree Records, BJ Records)	6	0	0	6	0
RECORD TOWN INC. Wyoming Valley Mall Wilkes-Barre, Pa. 18702 (Joe Nardone's Gallery Of Sound)	6	2	0	1	1
ATLANTA COMPACT DISC** 5495 Jimmy Carter Blvd. Norcross, Ga. 30093 (Atlanta Compact Disc, Tampa Compact Disc)	5	0	0	0	0
GARY'S Azalea Mall Shopping Center Richmond, Va. 23227 (Gary's)	5	3	0	0	0

\*\*CD-only stores.

†Prerecorded video stock confined to music titles.

Delicious  
VINYL

PROFILE  
RECORDS, INC.

Spotlight

INDEPENDENT

# LABELS & DISTRIBUTORS

**The Freedom of Independence—That's Why Indie Labels Hold onto Their Independence; Because They're Free to Do It Their Way, All the Way, Free to Win or Lose by Their Own Will and Skill. That Freedom is the Power of Independents.**

By DAVID WYKOFF

**T**he freedom of independents: It's as much a state of mind as it is a fact of business, say executives at America's rising guard and entrenched aristocracy of independent record companies.

"For us, the value in being an independent is the ability to make our own decisions and carry them through without having anyone telling us what to do or how to do it," says Larry Sloven, a co-owner of **HighTone Records**, home to the likes of million-seller Robert Cray as well as developing rock, country, and blues acts such as Joe Ely, Gary Stewart, Jimmie Dale Gilmore, John Louis Walker, and the Lonesome Strangers.

"It's a real privilege to be able to choose my own glory, or my own disaster. It's sometimes scary as hell, but that's part of the appeal, too," says Wendy Newton, president of Irish music-oriented **Green Linnet Records**, whose catalog includes releases from **Relativity**, **Silly Wizard**, and **Christie Moore**.

"Not only is it a matter of working with artists and recordings that you believe in personally, but also one where you feel like you're working toward making alternative music a more viable force in the overall marketplace," says Robin Hurley, managing director of British indie **Rough Trade's** American wing.

"It's all in the nature of working in a smaller company. I can work to implement my own vision and watch it become reality," says **Tommy Boy Records** president Monica Lynch. "This is also a portion of the music business that's tied very closely with one's performance. There's no way that I, as a white woman working in black music, would have the opportunities that I have here if I would have tried to work my way up at a major record company."

(Continued on page I-20)

From top (L-R) first row: **Tone Loc**, **Run-D.M.C.**; Middle: **Salt-N-Pepa**, **Joe Satriani**; Bottom: **Sir Mix-A-Lot**.

# WITNESS

THE STRENGTH OF

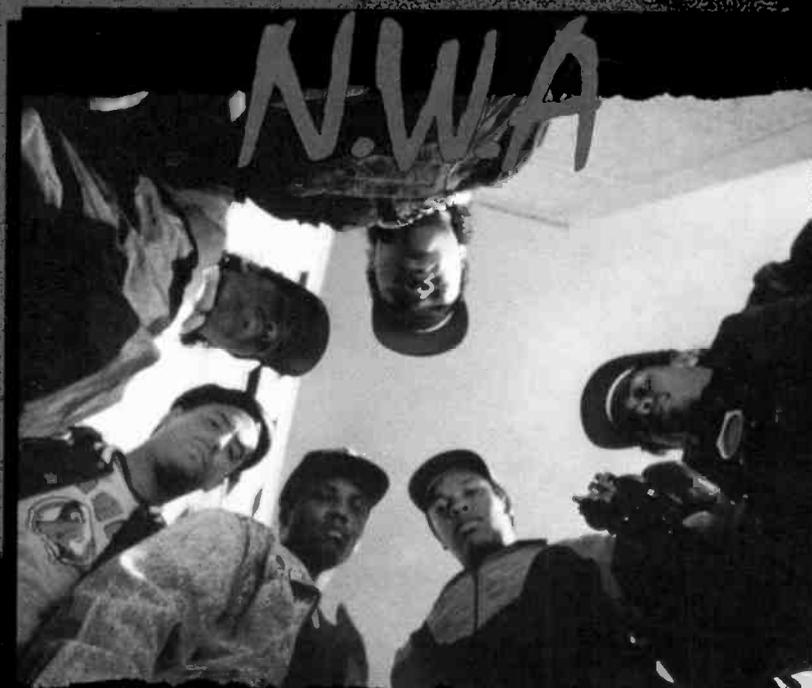
# STREET KNOWLEDGE

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ON CD, CASSETTE, & LP

By CHRIS MCGOWAN

According to many industry experts, 1988 was an exceptionally strong year for independent distributors, who are generally speaking more competitive, diversified and hightech than they were before the late '70s and early '80s shakeout.

At the same time, indie distributors feel that their personal touch, street presence and openness to smaller titles and new trends continue to make them a better distribution avenue than the majors as far as many independent labels are concerned.

"Chrysalis, Motown and Arista filled the gap from '78 to '82," comments John Salstone, co-owner of **M.S. Distributing** based in Elk Grove, Ill., "but when they left the situation was really up in the air. We didn't have that major indie line that distributors had been accustomed to.

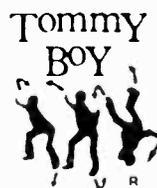
"But then labels like **Select, 4th & B'way, Profile, Next Plateau** and others were built. They had success with one artist and used it to build a whole label. Now they're starting to flourish and we're dealing entrepreneur to entrepreneur, which makes for a positive and productive situation."

"There are fewer independent distributors now, but the ones that are left are stronger and cover more territory," adds George Hocutt, president of Glendale, Calif.-based **California Record Distributors Inc.**

"I think independent distributors had to become better in management in order to survive," comments Eric Paulson, president of Crystal, Minn.-based **Navarre Corp.** "The ones who did not adjust are no longer here. In becoming better managers, they had to get a higher performance out of each individual and reduce cost in terms of sales volume."

Diversification has also strengthened many distributors. "When the business started shifting in '83 or '84, many indies went into video distribution, and for some it's now the biggest portion of their business," adds Paulson. "Others went into computer software. From a financial standpoint, it's been really important."

New technology and greater professionalism have altered the business, according to Paulson. "I think a perceived problem with the independent distribution channel was a connotation that we were poorly run, underfinanced and not sophisticated. But that's not what the indie distributor is



## THE NEW STRENGTH OF INDEPENDENT DISTRIBUTION

about today. For example, at Navarre, we are very well-financed and our facilities are more sophisticated than major-label distribution facilities."

Computers and fax machines are now indispensable. "Computers have helped everyone in number-crunching, inventory control and collections," adds Hocutt.

"The fax machine has also made a huge difference," adds Johnny Phillips, co-owner of **Select-O-Hits**, based in Memphis, Tenn. "Every day that we send out for orders, I send anywhere from 30 to 50 fax transmissions. One thing I don't like about it is that you lose a lot of personal contact with people you used to talk to on the phone. But it still is very handy—you just pop in the page and press one button with the speed dial."

Joan Pelton, owner of Waterbury, Vt.-based **Silo Systems**, feels that greater professionalism in regards to contracts will probably soon become an issue. "On both sides, label and distributor, there is more need for an understanding of what distri-

bution means, of what our responsibilities and commitments are. The labels are saying that the distributors have to make some security agreements with them and the latter are saying that labels have to make a commitment too. Because when the label becomes successful, the majors come to them and they say bye-bye, and that hurts the distributor badly."

Comments Hocutt, "You'll see more and more contractual agreements and there already are some, such as a contractual time frame. Both parties want it. The indie business has always been a sort of handshake business, but the distributors want some assurance that after they work hard to break a record and it sells, that they'll have some time to sell it and make money. And the labels want some idea of what distribution will do for them, how they'll get paid, how returns will be handled."

Many independents claim to offer a higher degree of personalized service than non-independents. "If anyone gets an order in by 3 p.m. or 4 p.m., then it goes out that day," says Phillips. "I call if there are any problems, or if something doesn't show up. I tell retailers when I don't have something and that they might have to call someone else to get it. They appreciate that."

"It's important to be on the phone all the time, to be knowledgeable, to have the personal touch," comments Viola Galloway, head of the international department for **Celluloid Records** and a buyer for **Pipeline**, an affiliated New York City-based distribution company that handles reggae, Cajun music, Latin disks, African records, zouk and avant-garde rock. Such close contact helps independents keep up with an ever-changing retail universe where employees you know quickly become employees you knew.

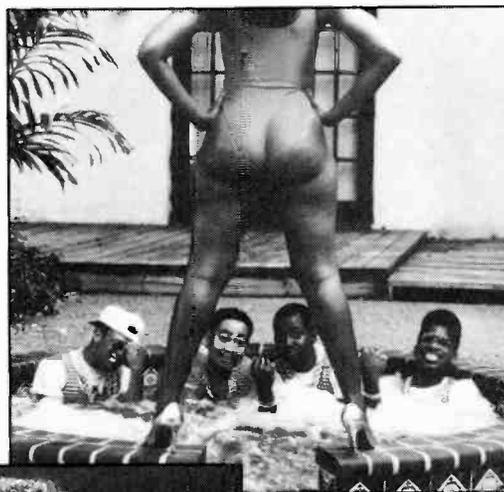
"There's a great turnover in people who work in the record stores," says Galloway. "We call and call to tell them who we are, who are our artists are, and we don't give up that easily."

"We have to keep reminding them and bugging them because a lot of our catalog sells rath-

(Continued on page I-22)

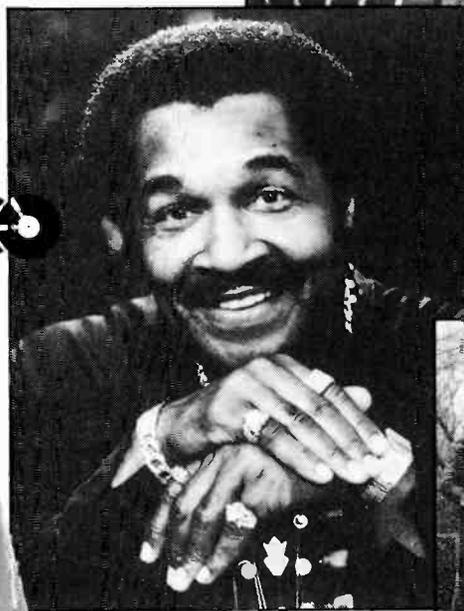


Ray Lynch (Fortuna)



The 2 Live Crew

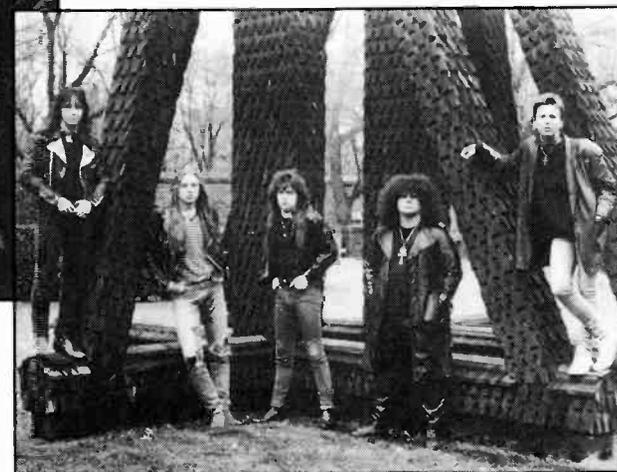
Little Milton



Candelmass (Metal Blade)



Doug Fresh & the Get Fresh Crew



**INDEPENDENT LABELS & DISTRIBUTORS**



The Saints



Rob Base & D.J. E-Z Rock



Kid 'N Play



Noel



Greater attention given to each release, a long-term persistence and a willingness to help artists express their individuality are three qualities that often characterize the independent label approach toward artist development.

"I think that independent labels have better relationships with their artists, so they tend to understand them better," comments Fred Munao, president of **Select Records**, which has acts such as U.T.F.O., True Mathematics, the Real Roxanne, Kid 'N Play and Howie Tee on its roster. "Because they have a smaller roster, everyone at the label tends to be more familiar with the artists and gets to be on a more personal basis with them. In my company, even the receptionist knows my music and what's going on at the label. In artist development, you need to know your artist—that's a key issue."

"It's much more personal at an independent label such as ours," says Will Socolov, president of **Sleeping Bag Records**, which has EPMD, Cash Money & Marvelous, and the Todd Terry Project among its acts. "It's difficult for the majors to be as personal. They have a corporate system, a different economic structure."

"My critique of the majors is that they're not interested in maximizing the investment in and potential of individual artists. They don't care how many artists they lose or why they lost them as long as they're seeing consistent growth of overall unit volume going through the system and consistent profitability. But a small label wants to maximize the potential of each and every signing," adds Steve Gottlieb, president of **TVT Records**, which has the Connells, Modern English, Nine Inch Nails, and We Are Going To Eat You.

"Artist development is more about how the artist lives in the public's imagination than anything else, and about thoroughness and persistence in getting the message—of why your artist is significant or fun, of what is the sensibility or humor or passion in the music—across to the public. You do that by being focused. The indie [often has] a relentless singlemindedness in regard to this. They will be everywhere to get that message across, no holds barred." Which is difficult for a non-independent to do, says Gottlieb, "when they have to juggle 20 releases in one week."

"Our acts know that we will give our priority to their release," says Adam Seligman, director of publicity and A&R for the small jazz-oriented, Santa Monica, Calif.-based **Soundwings** label. "We have long-term contracts with our acts and expect to build catalogs with them. We tell our groups that they'll always be major groups with us and that they'll always get special attention as each album comes

## DEVELOPING THE WEALTH OF INDEPENDENT ARTISTRY

out." Soundwings has acts such as Wishful Thinking, Hugo Marsh, Steve Bach, and Manteca on its roster.

Indie labels are also often more interested in the new and the different than in the formulaic. "It's important to let the artist be who they are. If you try to model an artist after the trend, the trend can cool out and all you have is a confused artist," comments Select's Munao.

Adds **Delicious Vinyl's** director of promotion & marketing Wendell Greene, "With our top artist, Tone Loc, we just put it out there and people like it and go for it, or they don't. We don't try to tell him he has to be a certain way, because that wouldn't be real. He is just himself, honest, and his personality comes out in his music. He has a unique voice."

"I pull it out of them to express what they really want to express," adds Laura Hynes, director of artist development & media relations at **Tommy Boy Records**. Also based in New York City, Tommy Boy has such independently distributed acts as Stetsasonic, De La Soul, Queen Latifah, Uptown and Black By Demand.

"I help them develop their style for interviews with the TV and press, and work with them on how they'll present themselves to the public," continues Hynes. "We talk about what

kind of image they want, how far they want to take certain things, how outrageous they may want to be, how hard-core, how flamboyant, whether they want to focus on politics or be full of fun and not have any causes."

For many of the successful new rap labels that have sprung up in the late '80s, artist development is a grass roots affair. "It's more street level with us, because we don't have the budget to, say, send an act out to California to have them work with professional choreography people," comments Luke Skywalker, the leader of 2 Live Crew and president of Miami-based **Luke Skywalker**, which has 2 Live Crew, Anquette, M.C. Shy D and Le Juan Love & DJ Man, among others, on its roster. "We do it basically from the street level, put the act out in front of audience, do promotional tours. With Anquette for example, we took them out with us when 2 Live Crew went on tour. We put them on stages with some high-powered groups like Salt-N-Pepa and showed them the ropes. We also teach our acts how to handle people and to be kind to people, not to have an attitude."

Doug Keogh, GM of **Roadrunner Records**, emphasizes the importance of the "pre-release buzz" when he discusses developing his acts on Roadrunner's independently-distributed **Hawker** and **RC** labels. "Sometimes we take the band's demo and service it to fanzines and tape traders when we announce the signing. There are many avid young metal heads

(Continued on page I-24)



MC Shy D



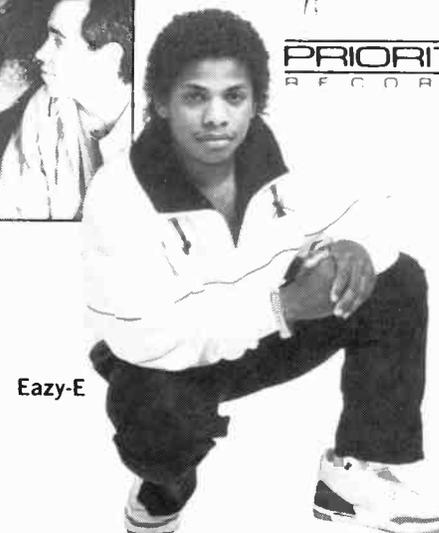
Latifah



The Dead Milkman



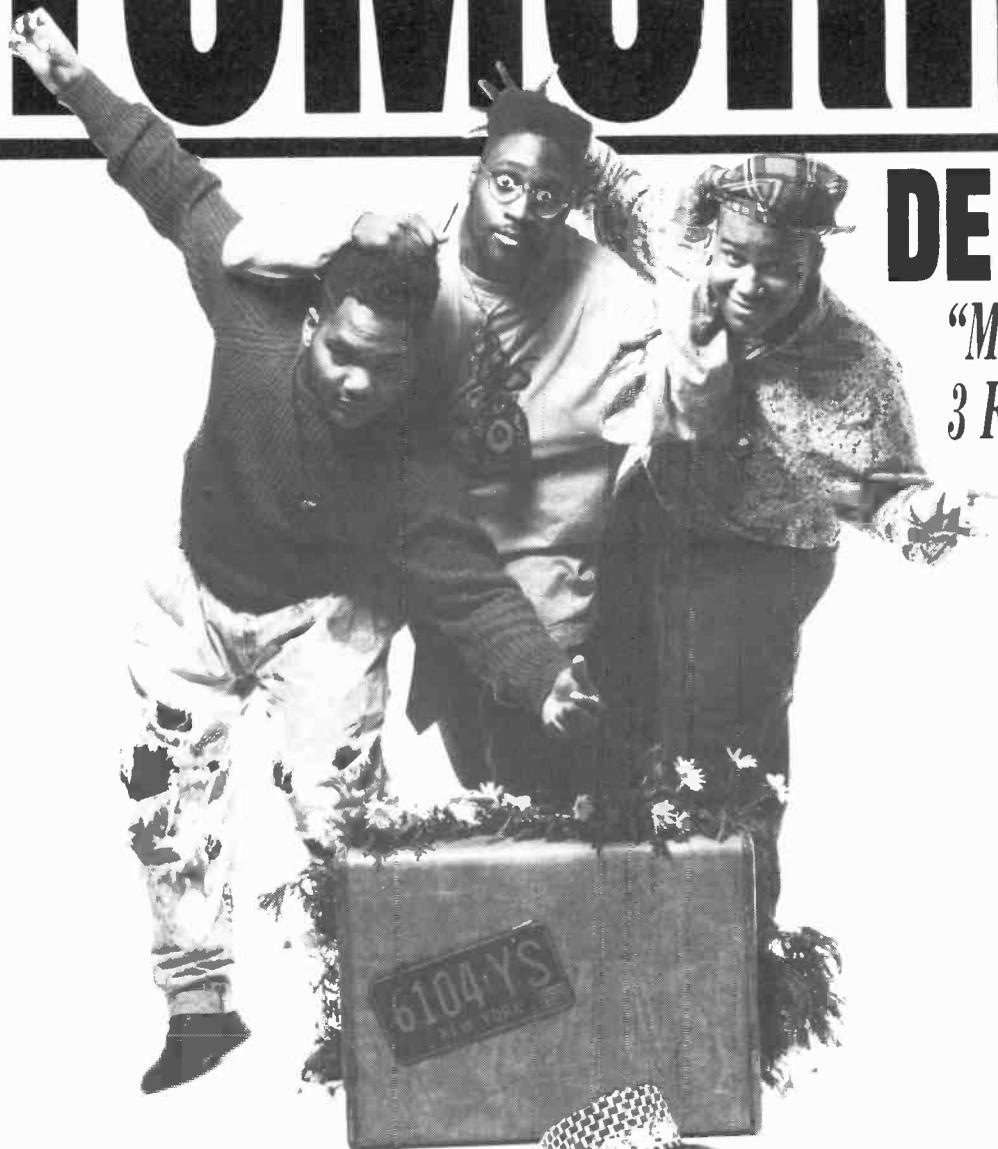
Anquette



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*3 FEET HIGH AND RISING* (TB 1019)

## STETSASONIC

*"FLOAT ON"* (TB 924)

*IN FULL GEAR* (TB 1C17)



## BLACK BY DEMAND

*"CAN'T GET ENOUGH/  
ALL RAPPERS GIVE UP"* (TB 921)



## LATIFAH

*"DANCE FOR ME/  
INSIDE OUT"* (TB 922)

*ALL HAIL THE QUEEN* (TB 1022)



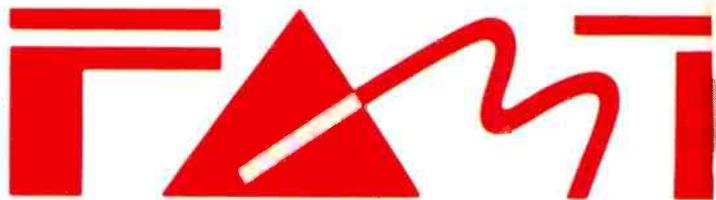
## UPTOWN

*"DOPE ON PLASTIC/  
IT'S MY TURN"* (TB 923)



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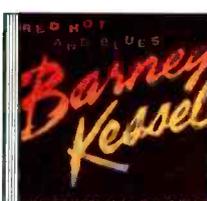
**BUDDY DeFRANCO/  
TERRY GIBBS**  
*Holiday for Swing*  
(CCD-14047-2)

These two top veterans form the hard-swinging vibes-clarinet front line of a quintet that's clearly up to their level: Todd Coolman, John Campbell, Gerry Gibbs.



**FRANK MORGAN QUARTET**  
*Yardbird Suite*  
(CCD-14045-2)

Alto saxophonist Frank Morgan pays a very personal tribute to his friend and mentor Charlie Parker, with support from Mulgrew Miller, Ron Carter, Al Foster.



**BARNEY KESSEL**  
*Red Hot and Blues*  
(CCD-14044-2)

The brilliant guitarist and his exceptional sidemen—Bobby Hutcherson, Kenny Barron, Rufus Reid, Ben Riley—have produced a wonderfully warm, swinging album.



**TOM HARRELL**  
*Stories*  
(CCD-14043-2)

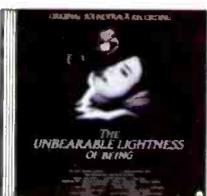
With the release of *Stories*, this gifted flugelhornist/composer should begin to receive the acclaim that is his due. With Bob Berg, Ray Drummond, Billy Hart.



**Original Soundtrack Recording**  
*Amadeus*  
(FCD 900-1791-2)

This double-album mostly-Mozart soundtrack from the phenomenally successful film was certified gold.

A second volume is also available (FCD-1205-2).



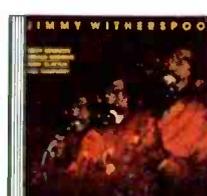
**Original Soundtrack Recording**  
*The Unbearable Lightness of Being*  
(FCD-21006-2)

The extraordinary Leoš Janáček soundtrack from the award-winning film (Best Picture & Director, Nat'l Society of Film Critics; two Golden Globe nominations).



**ETTA JAMES/  
EDDIE "CLEANHEAD" VINSON**  
*The Late Show*  
(FCD-9655-2)

The Grammy-nominated *Blues in the Night* and its followup *The Late Show* are widely thought to be the best recorded showcase yet for these major blues artists.



**JIMMY WITHERSPOON**  
*Rockin' L.A.*  
(FCD-9660-2)

Spoon is in splendid voice and, as always, in command of the blues on this 1988 Los Angeles club recording. Backup quartet features Teddy Edwards, Gerald Wiggins.



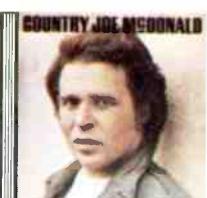
**THE BLACKBYRDS**  
*Greatest Hits*  
(FCD-7707-2)

One of the premier jazz/funk outfits of the Seventies, the Blackbyrds offer up a generous sampling of their hits, including "Walking in Rhythm" and "Happy Music."



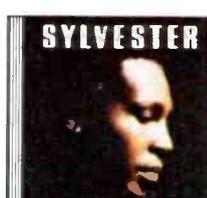
**STANLEY TURRENTINE**  
*The Best of Mr. T.*  
(FCD-7708-2)

Tenor great Turrentine made some sensational records for Fantasy in the Seventies, with arrangers like Claus Ogerman and Gene Page. This CD presents the highlights.



**COUNTRY JOE McDONALD**  
*Classics*  
(FCD-7709-2)

Country Joe pursued some intriguing musical directions in the Seventies while addressing an array of issues from whales to love (the hit "Breakfast for Two").



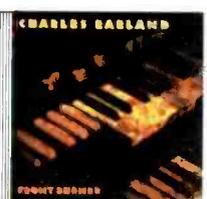
**SYLVESTER**  
*The Original Hits*  
(FCD-7710-2)

Sylvester burst onto the international scene with "You Make Me Feel (Mighty Real)," included here along with other fabulous examples of the late singer's art.



**BILL EVANS**  
*You're Gonna Hear from Me*  
(MCD-9164-2)

The second release from a live 1969 club date recorded in Copenhagen by the Bill Evans Trio (Eddie Gomez and Marty Morell). Produced by Helen Keane.



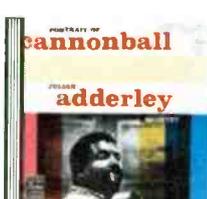
**CHARLES EARLAND**  
*Front Burner*  
(MCD-9165-2)

Earland returns to recording—and to the Hammond organ—after a hiatus from both. An intensely swinging affair that reestablishes his primacy on the B-3.



**VARIOUS ARTISTS**  
*Bird Lives!*  
(MCD-9166-2)

Music by Charlie Parker, played by Bill Evans, Wes Montgomery, Art Pepper, Gene Ammons, Eddie Jefferson, Blue Mitchell, Hampton Hawes, and other jazz greats.



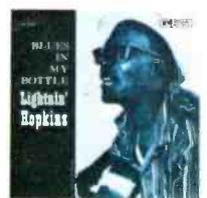
**JULIAN ADDERLEY QUINTET**  
*Portrait of Cannonball*  
(OJCCD-361-2)

Cannonball's first Riverside album is reissued here in the influential *Original Jazz Classics* series, which now numbers 370 titles (nearly half available on CD).



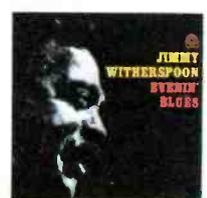
**WILLIE DIXON**  
*Willie's Blues*  
(OBC-501)

The great Chicago bassist/composer/singer made his debut as a leader on this 1959 session for Prestige/Bluesville with pianist Memphis Slim.



**LIGHTNIN' HOPKINS**  
*Blues in My Bottle*  
(OBC-506)

Though he usually played electric guitar, Hopkins accompanied himself on acoustic on this 1961 date, performing standards and autobiographical originals.



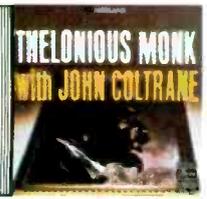
**JIMMY WITHERSPOON**  
*Evenin' Blues*  
(OBC-511)

One of Spoon's rarest, this 1963 session marks the only time he recorded with guitarist T-Bone Walker. One of 25 LPs available in the Original Blues Classics series.



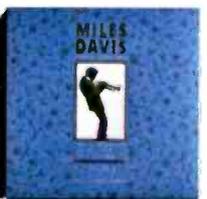
**BILL EVANS**  
*The Tokyo Concert*  
(OJCCD-345-2)

This January 1973 recording, Evans's Fantasy debut, was made during the pianist's first tour of Japan, with one of his great trios (Eddie Gomez, Marty Morell).



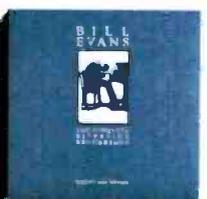
**THELONIOUS MONK**  
*With John Coltrane*  
(OJCCD-039-2)

The three quartet selections that highlight this album comprise a substantial portion of the small but invaluable body of work Monk and Coltrane recorded together.



**MILES DAVIS**  
*Chronicle: The Complete Prestige Recordings*  
(PCD-012-2)

This 8-CD (or 12-LP) set contains 94 performances made between 1951–56, and an illustrated booklet with extensive essay and session analyses by Dan Morganstern.



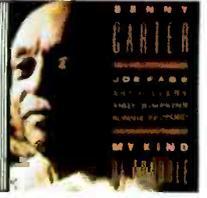
**BILL EVANS**  
*The Complete Riverside Recordings*  
(RCD-018-2)

A 12-CD (or 18-LP) set featuring Evans's full Riverside output of 151 performances, recorded between 1956–63. Annotated by Orrin Keepnews and Martin Williams.



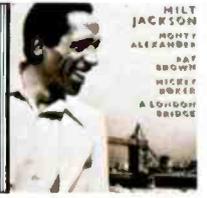
**THELONIOUS MONK**  
*The Complete Riverside Recordings*  
(RCD-022-2)

This 15-disc set is a striking sound picture of one of jazz's most important (and colorful) artists. Won 1987 Grammys for Best Historical Album and Best Album Notes.



**BENNY CARTER**  
*My Kind of Trouble*  
(PACD-2310-935-2)

The inestimable Benny Carter proves that his musical powers are unflagging in this 1988 studio date with Joe Pass, Art Hillery, Andy Simpkins, and Ronnie Bedford.



**MILT JACKSON**  
*A London Bridge*  
(PACD-2310-932-2)

Milt Jackson and a peerless rhythm section—Monty Alexander, Ray Brown, Mickey Roker—in a second album recorded live at Ronnie Scott's in London in 1982.



**JOE PASS**  
*Blues for Fred*  
(PACD-2310-931-2)

The masterful guitarist has fashioned a stunning solo tribute to the late, great Fred Astaire. Ten enduring standards are transformed into a unique homage.



**DOROTHY MOORE**  
*Time Out for Me*  
(VCD-3401-2)

Best known for her smash hit "Misty Blue," Dorothy is back with a strong and varied album that beautifully showcases her distinctive contralto and gospel chops.



**TOP OF THE STARS**  
*20 Greatest Hits*  
(SCD-88005-2)

A comprehensive overview of Southern soul music at its best, with hits by Otis Redding, Isaac Hayes, Sam & Dave, the Staple Singers, the Emotions, and many more.



**BUDDY MONTGOMERY**  
*So Why Not?*  
(LCD-1518-2)

The pianist's second Landmark release is about half acoustic trio (with Ron Carter, Ralph Penland), half small group (with David Fathead Newman and others).



**MULGREW MILLER**  
*The Countdown*  
(LCD-1519-2)

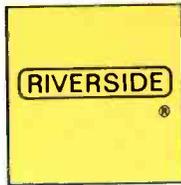
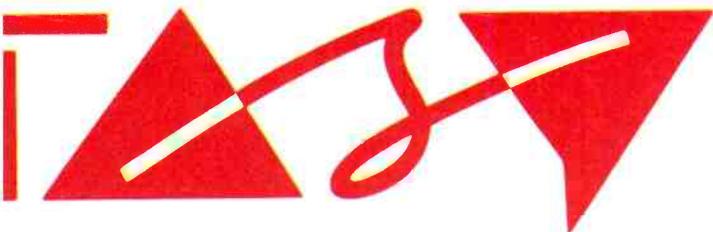
This is no ordinary quartet: on his fourth Landmark album, acclaimed young pianist Mulgrew Miller is heard with Joe Henderson, Ron Carter, and Tony Williams.



**BOBBY HUTCHERSON**  
*Cruisin' the 'Bird*  
(LCD-1517-2)

Hutcherson's latest is notable for his always-stirring work on vibes and marimba, his strong writing, and the support of Ralph Moore, Rufus Reid, and Victor Lewis.

# CATALOG



**CREEDENCE CLEARWATER REVIVAL**  
**Chronicle**  
 (FCD CCR-2-2)  
 This platinum double-album set is a CCR greatest-hits bonanza: "Lodi," "Green River," "Fortunate Son," "Proud Mary," "I Heard It Through the Grapevine," and 15 more.



**CREEDENCE CLEARWATER REVIVAL**  
**Chronicle, v. 2**  
 (FCD CCR-3-2)  
 The second Creedence super-hits package contains "Born on the Bayou," "The Midnight Special," "Hello Mary Lou," "Tombstone Shadow," "Suzie Q," and 15 more.



**CREEDENCE CLEARWATER REVIVAL**  
**Cosmo's Factory**  
 (FCD-4516-2)  
 Creedence's all-time best-selling album, with six hit singles, is now available on CD, as are all the original CCR LPs. True rock classics, each and every one.



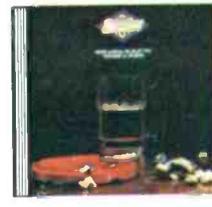
**CREEDENCE CLEARWATER REVIVAL**  
**The Concert**  
 (FCD-4501-2)  
 Recorded in concert before a very partisan hometown coliseum crowd, these rousing live performances of CCR hits show what a powerhouse band Creedence really was.



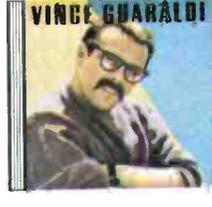
**RUTH BROWN**  
**Have a Good Time**  
 (FCD-9661-2)  
 "Miss Rhythm" is in the midst of a remarkable multi-media comeback, complete with a Broadway show and a new live recording that's perhaps her finest in 20 years.



**MERL SAUNDERS/JERRY GARCIA**  
**Keystone Encores**  
 (FCD-7703-2)  
 Previously unreleased material from the legendary Merl and Jerry Keystone sessions. The original double LP is also available on two CDs (FCD-7701-2 and FCD-7702-2).



**DAVID BROMBERG BAND**  
**How Late'll Ya Play 'Til?, v. 2: Studio**  
 (FCD-7705-2)  
 The double album *How Late'll Ya Play 'Til?* was the best-selling LP of David Bromberg's long career. It's now available as a two-volume CD set (v. 1: Live, FCD-7704-2).



**VINCE GUARALDI**  
**Greatest Hits**  
 (FCD-7706-2)  
 A marvelous cross section of the late pianist's work, from "Cast Your Fate to the Wind" to selections from "Black Orpheus" and "A Boy Named Charlie Brown."



**BOB SCOBEY'S FRISCO BAND**  
**Favorites**  
 (FCD-60-010)  
 Over 60 minutes of good-time music taken from Good Time Jazz recordings by the Bob Scobey band, featuring Scobey on trumpet and Clancy Hayes on banjo and vocals.



**FIREHOUSE FIVE PLUS TWO**  
**Dixieland Favorites**  
 (FCD-60-008)  
 Ward Kimball's band of merry ragtime men recorded prolifically for Good Time Jazz. This compact disc presents over 60 minutes of classic Dixieland material.



**RICHIE COLE**  
**Signature**  
 (MCD-9162-2)  
 On his second release for Milestone, co-produced by Ben Sidran, the saxophonist covers a lot of stylistic ground, all of it in the province of Alto Madness.



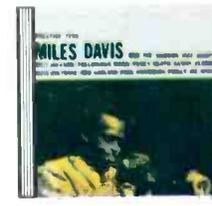
**JIMMY McGRIFF**  
**Blue to the Bone**  
 (MCD-9163-2)  
 The latest in a series of fine Milestone albums by organist McGriff, *Blue to the Bone* features trombonist Al Grey. Not surprisingly, it's steeped in the blues.



**GENE AMMONS**  
**Bad! Bossa Nova**  
 (OJCCD-351-2)  
 Gene Ammons's big tenor is right at home with the "jungle" sounds provided by Kenny Burrell, Hank Jones, and Oliver Jackson. Includes the hit "Ca'Purange."



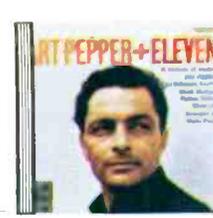
**RED GARLAND QUINTET**  
**High Pressure**  
 (OJCCD-349-2)  
 This major-league quintet features John Coltrane and Donald Byrd up front. Garland's rhythm-mates on the 1957 session are George Joyner and Arthur Taylor.



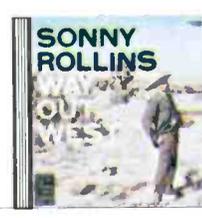
**MILES DAVIS**  
**And the Modern Jazz Giants**  
 (OJCCD-347-2)  
 Jazz giants, indeed. Miles is joined on this 1954 date by Monk, most of the MJQ (Jackson, Heath, Clarke), and his own 1956 quintet (Coltrane, Garland, et al.).



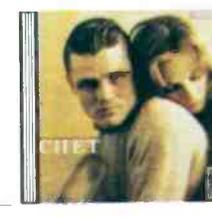
**GIL EVANS & TEN**  
 (OJCCD-346-2)  
 A timeless session by the late composer/orchestrator, featuring five brass and bassoon, the alto saxophone of Lee Konitz, and the soprano saxophone of Steve Lacy.



**ART PEPPER + ELEVEN**  
**Modern Jazz Classics**  
 (OJCCD-341-2)  
 One of the most important sessions in Pepper's career, this was his first big-band date as a leader. Arranged by Marty Paich; CD contains three alternate takes.



**SONNY ROLLINS**  
**Way Out West**  
 (OJCCD-337-2)  
 This classic Rollins session, his first ever in California, teams the saxophone colossus with Ray Brown and Shelly Manne. CD contains three alternate takes.



**CHET BAKER**  
**Chet**  
 (OJCCD-087-2)  
 The late trumpeter has rarely been in more exalted company than on this late-1958 session with Pepper Adams, Bill Evans, Kenny Burrell. Contains bonus track.



**DAVE BRUBECK QUARTET**  
**Jazz at Oberlin**  
 (OJCCD-046-2)  
 Brubeck and his Quartet pioneered the notion of college jazz concerts, and this 1953 date was their first on record. With Paul Desmond, Ron Crotty, Lloyd Davis.



**JOHN COLTRANE**  
**Soultrane**  
 (OJCCD-021-2)  
 Coltrane's third album as a leader, recorded with the Red Garland/Paul Chambers/Art Taylor rhythm section, reinforced Trane's growing importance as a stylist.



**THE BEST OF ELLA FITZGERALD**  
 (PACD-2405-421-2)  
 A diversified package, compiled by producer Norman Granz, that showcases Ella in settings ranging from solo guitar or trio accompaniment to big band.



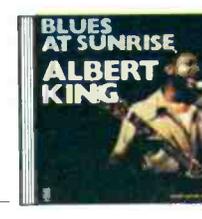
**THE BEST OF THE COUNT BASIE BIG BAND**  
 (PACD-2405-422-2)  
 A fine overview of the Basie Band's Pablo recordings (1975-83), featuring Basie stalwarts such as Al Grey, Freddie Green, Jimmy Forrest, and Curtis Fuller.



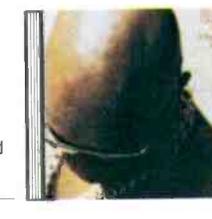
**THE BEST OF THE MODERN JAZZ QUARTET**  
 (PACD-2405-423-2)  
 Culled from two mid-Eighties Pablo recordings by the MJQ, this "best of" package provides a compelling picture of where this seminal group is at today.



**THE DRAMATICS**  
**A Positive State of Mind**  
 (VCD-3402-2)  
 This dynamic vocal quintet is in top form and likely to continue their long streak of hits with their new single "Bridge Over Troubled Water" and forthcoming LP.



**ALBERT KING**  
**Blues at Sunrise**  
 (SCD-8546-2)  
 This previously unreleased 1973 Montreux Festival set contains some of the most exciting performances on record by an undisputed master of blues guitar.



**ISAAC HAYES**  
**Hot Buttered Soul**  
 (SCD-4114-2)  
 One of nearly 100 super titles in Fantasy's ongoing Stax reissue series, with several dozen available on CD and many more scheduled for conversion this year.



**JOHNNIE TAYLOR**  
**Chronicle**  
**20 Greatest Hits**  
 (FCD-60-006)  
 Truly great hits by one of the greatest soulmen ever. Includes "Who's Makin' Love," "Love Bones," "I Believe in You (You Believe in Me)," "Cheaper to Keep Her."



**EDDIE "CLEANHEAD" VINSON w/ CANNONBALL ADDERLEY QUINTET**  
**Cleanhead & Cannonball**  
 (LCD-1309-2)  
 The ninth and final volume in the Cannonball Adderley Collection, this is a reissue of *Back Door Blues* with the addition of some intriguing alternate takes.



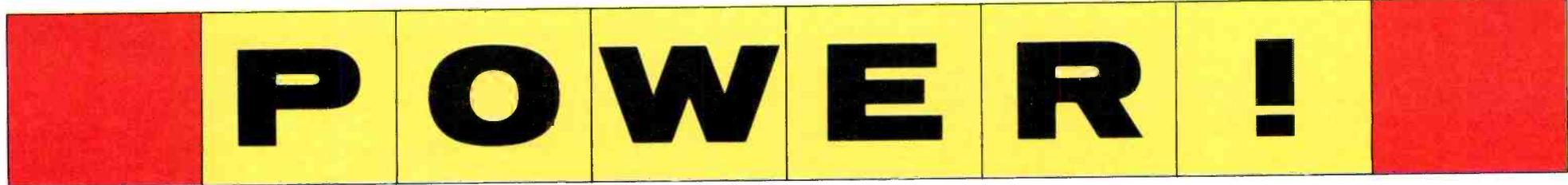
**CARMEN McRAE/BETTY CARTER**  
**The Carmen McRae/Betty Carter Duets**  
 (GAMHCD-2706-2)  
 Two grandes dames of jazz live at the Great American Music Hall, jousting, scatting, and generally having a ball—as is their audience. Nominated for a Grammy.



**THE BOBS**  
**Songs for Tomorrow Morning**  
 (GAMHCD-2707-2)  
 The Bobs' dazzling a cappella work and startling, somewhat skewed lyric vision have made this vocal quartet a hit on stage, television, and record.



**LIQUID HEAT**  
**Nice Girls**  
 (HDH-2802)  
 The second release on Eddie and Brian Holland's Fantasy-distributed HDH label is by the lovely singing/songwriting partners Linda Holland and Leslie Cole.



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who have recorded their projects with us  
during our first three months  
of operation.

It has been our extreme pleasure  
to have you here.  
We look forward to your return.

However,  
we have to say that, although  
your music and professionalism  
is top shelf...  
you could all use more practice  
at the dart board!

*Sincerely,*

*J. D. Blackfoot*

J. D. Blackfoot  
President

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ENGINEER: DAVE EGAN



Sisapa Record Co., Inc.  
394 Mt. Vernon, Columbus, Ohio 43215  
614/228-2228  
FAX: 614/228-2422

By DAVID WYKOFF

## SAILING CREATIVE CURRENTS BEYOND THE MAINSTREAM

**T**hough certainly unrelated to the greenhouse effect, it's the growing consensus among America's independent record labels and distributors that the climate's getting warmer and more hospitable. A recent survey of members of indie support and advocacy group **NAIRD** (the National Assn. of Independent Record Distributors & Manufacturers) indicates that many labels and distributors are coming off a very strong year and are looking forward to increased growth rates.

"All you have to do is take a look at the charts these days. For the first time in many years, we've got indie records going gold and platinum in substantial numbers," says Clay Pasternack, operations manager and chief buyer for Cleveland-based distributor **Action Music Sales**, and a member of NAIRD's board of trustees.

For Ron Resnick, executive VP of New York City-based dance label **Sleeping Bag Records**, recent successes are a combination of luck and hard-fought persistence. "For us, it's been a matter of picking the right acts and doing the right things with them. Obviously, there's not too far you can go if you don't have the musical talent, but you've got to have the staff and drive to make it happen," he says.

**Tommy Boy Records**, which through a unique arrangement with part-owner Warner Bros. also release product through independent channels, has increased its talent roster by over 100% in the past year, with most targeted for indie distribution, says company president Monica Lynch. "We're looking for this to be a very, very busy year, especially on the indie side. We've got three major releases—De La Soul, Queen Latifah and Timmy Gatling—that we believe we can do well with independently because we can make them our major priority," she says.

Chart success figures large on the pop and rock side for

Rykodisc as its Jimi Hendrix "Radio One" release has spent over four months on the top album and CD charts. The Salem, Mass.-based label, which started releasing record and tapes last year to complement its formerly digital-only product line, has seen sky-rocketing growth over the past few years.

"It's all been part of a building process for us. Our Jimi Hendrix and Frank Zappa releases have done more than just sell numbers for us," says Rykodisc president and co-founder Don Rose. "Each time we have something resembling a hit, we see more and more doors open for us. And it's in more than just breaking into new sales outlets. We're now able to fund full-time radio promotions and retail marketing staffs, and, just as importantly we're attracting new recording talent because people can see what we're doing and the kind of care and devotion that you won't find at a major," he says.

"The surge in hits from independent labels is certainly helping close the gap between the indie distributors and the major branches," notes Ted Higashioka, head of promotions for Los Angeles-based

**California Record Distributors**, one of the West Coast's leading independent distributors. "More and more the retail chains are realizing that they can sell independent music. It's unfortunate that they need to wait until the stuff's hitting the charts to do it, but the more interaction we all have with the chains the more we'll be able to sell," he says.

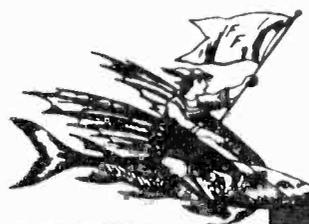
"The independent distributors are becoming increasingly more important in many major markets. In fact, in many ar-

(Continued on page I-28)

Toure Kunda  
(Celluloid)



Steve Roach (Fortuna)



Flying Fish



Clifton Chenier



Koko Taylor



Michael Doucet



Patrick Street (Green Linnet)



Azymuth



Bill Harley (Rounder River)



The following is a listing of major independent distributors. Most of the below are affiliated with NAIRD. For more information, check with the 1989 Billboard International Buyer's Guide.

**CALIFORNIA**

BACKROADS DISTRIBUTORS (417 Tamal Plaza, Corte Madera, Calif. 94925; (800) 825-4848). Manager: Darlene Johnson; sales: Geoffrey Workman.  
 BAYSIDE RECORD DIST. 174 Paul Dr., San Rafael, Calif. 94903; (415) 472-2567. President: Robin Wise.  
 CALIFORNIA RECORD DISTRIBUTORS, INC. (255 Parkside Dr., San Fernando, Calif. 91340; (818) 361-7979). President: George Hocutt; sales manager: Don Davis; operations manager: Richard Hocutt.  
 GLOBAL PACIFIC DISTRIBUTORS (180 E. Napa St., Sonoma, Calif. 95476; (707) 996-2748). President: Howard Sapper; GM: Thomas Hauck.  
 LIFEDANCE DISTRIBUTION (200 N. Ave. 64, Los Angeles, Calif. 90042; (213) 255-2900). Contacts: Eleanor Ander, Mary Lyn, Morris McClellan.  
 MACOLA RECORD CO. (6209 Santa Monica Blvd., Hollywood, Calif. 90038; (213) 469-5821). Contact: Donald B. Macmillan.  
 OPTIMISM, INC. (3575 Cahuenga Blvd., Suite 247, Los Angeles, Calif. 90068; (213) 850-3350). Contacts: David Drozen, Sheryl R. Kay.  
 RICK BALLARD IMPORTS (P.O. Box 5063; Berkeley, Calif. 94705; (415) 832-1277). Contact: Rick Ballard.  
 SOUNDS GOOD MUSIC CO. (3355 W. El Segundo Blvd., Hawthorne, Calif. 90250; (213) 973-8800. Director: Bonnie Levitin; Buyer: Mark O'Brien.  
 SQUARE DEAL RECORD CO. (P.O. Box 1002, San Luis Obispo, Calif. 93406; (805) 543-3636).

**DISTRICT OF COLUMBIA**

RAS RECORDS (P.O. Box 42517, Washington, D.C. 20015; (301) 564-1295). President: Gary Himmelfarb; buyer: Tim

**DIRECTORY OF  
INDEPENDENT  
DISTRIBUTORS**

Harris.

**FLORIDA**

JFL DISTRIBUTORS INC. (2035 NW. 23rd Ave., Miami, Fla. 33142; (305) 635-5728). President: Jerry Suarez; warehouse manager: Guy Long; promotions director: Nikki Purvis.  
 RTV SALES CORP. (4375 S.W. 60th Ave., Ft. Lauderdale, Fla. 33314; (305) 581-9050). Contacts: Ingrid Sacke, Bob Schachner.

**GEORGIA**

GEMINI DISTRIBUTING (6299 McDonough, Norcross, Ga. 30093; (404) 441-1868). Contacts: President: H. Michael Walker; manager: Kathy Walker; buyers: Joe Anderson, Betty Bales, Cindy Devine.  
 M.S. DISTRIBUTING CO. (2861 "C" Bankers Industrial Dr., Atlanta, Ga. 30360; (404) 446-8500). Contact: Todd Van Gorp.  
 NEW LEAF DISTRIBUTING (1020 White St. S.W., Atlanta, Ga. 30310; (404) 755-3454). President: Halim Provo Thompson; manager: Rick Bellezza; buyer: Nancy Le Croy.

**ILLINOIS**

HSI DISTRIBUTING (4322 W. Fullerton, Chicago, Ill. 60639; (312) 486-1171). Contact: William R. Stocking.  
 M.S. DISTRIBUTING CO. (1050 Arthur Ave., Elk Grove, Ill.

60007; (312) 364-2888). Owner: John Salstone; sales manager: Rick Chrzan; video: Rick Kujak.  
 RUBBA BAND CO. (P.O. Box 140534, Chicago, Ill. 60614; (312) 327-8001). Contact: Pamela Lillard.

**MARYLAND**

SCHWARTZ BROTHERS, INC. (4901 Forbes Blvd., Lanham, Md. 20706; (301) 459-8000). President: James Schwartz; GM, CD division: Steven Schwartz; buyers: Ira Kessler, Mike Kelsey.

**MASSACHUSETTS**

HORIZON DISTRIBUTION (P.O. Box 85, Cambridge, Mass. 02140; (617) 661-0554). Chief executive: Terry Grant; manager and buyer: Merle Bicknell.  
 ROUNDER RECORDS (1 Camp St., Cambridge, Mass. 02140; (617) 354-0700). Manager: Duncan Browne; buy-

*(Continued on page I-14)*

Aswad



O N J A N U A R Y 3 0 t h , 1 9 8 9

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to ever play the prestigious  
Carnegie Hall

WE CONGRATULATE THEM ON THIS HISTORICAL EVENT.



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GML

C. J. Flynn/Van Nuys, CA

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Brian Tucker/Chicago, IL

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***HY JAMES***

Tom Greenberg & Hot Sam/Farmington, MI

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**DOUGLAS ORDON & COMPANY, INC.**

Doug Ordon/Chicago, IL

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COLUMBUS

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"Medicine Man" by Jim Yellowhawk © 1988 Sisapa Record Co., Inc.

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Thanks, Bob.

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"I WILL ALWAYS BE  
THERE FOR YOU" GR124



# M.C. TWIST

"COMIN' THRU LIKE WARRIORS"

XR106

Singles

"THIS HOUSE JUMPS"

GR123

"JUST ROCK"

GR120

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**INDEPENDENT  
LABELS  
& DISTRIBUTORS**

## DIRECTORY

(Continued from page I-10)

er: Steve Burton.

### MICHIGAN

HORIZON DISTRIBUTION/GOLDENROD DISTRIBUTION (5505 Delta River Dr., Lansing, Mich. 48906; (517) 323-4325). Chief executive: Terry Grant.

INTER/SOUL SALES & MARKETING (2287 Lothrop, Detroit, Mich. 48206; (313) 894-0710). Contact: Ernest Kelley.

MASTER TAKES (P.O. Box 394, Whitehall, Mich. 49461; (616) 894-4088). President: Charles Nessa.

OLD FOGY DISTRIBUTING (P.O. Box 14210, Lansing, Mich. 48901; (517) 372-7888. Owner: Stanley Werbin; manager and buyer: Steve Szilagyl.

TANT ENTERPRISES (4319 Fruitvale Rd., Montague, Mich. 49437; (616) 894-9063). President: Billie Thomas.

### MINNESOTA

MILL CITY MUSIC RECORD DIST. (2843 26th Ave. S., Minneapolis, Minn. 55406; (612) 722-6649). President and buyer: John Kolstad; buyer: Stacy Erickson.

NAVARRA CORP. (6750 W. Broadway, Brooklyn Park, Minn. 55428; (612) 535-8333). President: Eric Paulson; distribution manager: Mike Gaffney.

### MISSOURI

HOUSE DISTRIBUTORS (4128 Broadway, Kansas City, Mo. 64111; (816) 561-2744). President: Hal Brody; manager: Rick Henderson.

### NEW JERSEY

BANDSTAND RECORD SERVICE (see Richman Bros.). Contact: Ernie Santone.

RICHMAN BROS. RECORDS, INC. (6935 Airport Hwy. Ln., Pennsauken, N.J. 08109; (609) 665-8085; (800) 233-3679). LP buyer: Ted Neumann; singles buyer: John Ellison; CD buyer: Steve Chomiczeski.

SCHWARTZ BROTHERS, INC. (1129 Bloomfield Ave., West Caldwell, N.J. 07006; (201) 882-2955). Branch manager: Andy Miele.

SCORPIO MUSIC, INC. (2500 E. State St., Trenton, N.J. 08619; (609) 890-0247). Chief executive: John Gervasoni; manager: Steve Parelman.

SHANACHIE RECORDS CORP. (Dalebrook Park, N.J. 07423; (201) 445-5561). President: Richard Nivens.

### NEW YORK

IMPEL SALES CORP. (496 LaGuardia Place, Ste. 203, New York, N.Y. 10012; (212) 927-5834). Contact: Sande Eskenazi.

IMPORTANT RECORD DIST. (187-07 Henderson Ave., Hollis, N.Y. 11434; (718) 995-9200). President: Barry Kobrin; contacts: Alan Becker, John Lata, Jim Kozlowski.

KINGS POINT INTERNAT'L PRODUCTION, INC. (295 Northern Blvd. Rm. 104, Great Neck, N.Y. 11021; (212) 645-7868. Contacts: Brad Brickman, Valerie Wilson.

LANDMARK DISTRIBUTORS, INC. (12-20 36th Ave., Long Island City, N.Y. 11106; (718) 937-6363). President: Pat Monaco; manager: Gus Drakas; director sales/operations: Harvey J. Rosen.

MALVERNE DISTRIBUTORS, INC. (35-35 35th St., Long Island City, N.Y. 11106; (718) 392-5700). President: Jerry Winston; manager: Ira Leslie; buyer: Tony Mascia.

NEW MUSIC DISTRIBUTION SERVICE (500 Broadway, 4th floor, New York, N.Y. 10012; (212) 925-2121). Director: Michael Mantler; manager: Yale Evelev; jazz: Russ Musto.

PEARL DISTRIBUTORS, INC. (Sunset Industrial Park, 40 20th St., Brooklyn, N.Y. 11232; (718) 965-6628). President: Freddie Taylor; buyer: Kelly Irwin.

PIPELINE (330 Hudson St., 4th floor, New York, N.Y. 10013; (212) 741-8310). President: Jean Karakos. Buyers: Viola Galloway, Michele Mena.

RELIX RECORDS, INC. (P.O. Box 92, Brooklyn, N.Y. 11229; (718) 258-0009). Contact: T.A. Brown, L.P. Kippel.

STAR CITY RECORDS (P.O. Box 331, Fort Ann, N.Y. 12827; (518) 798-5975). Contact: Ernest LaPan.

VITAL BODY MARKETING CO., INC. (P.O. Box 1067, Manhasset, N.Y. 11030; (516) 759-5200). President: Jeff Charno; manager: Nancy Latella.

(Continued on page I-18)

# THE POWER OF INDEPENDENCE

## The Labels

**American Gramophone**, Omaha  
**Denon**, Parsippany, NJ  
**Dunhill Compact Classics**, Los Angeles  
**Fantasy**, San Francisco  
**4th & B'way**, New York  
**Delicious Vinyl/Mango**  
**Great Jones/Antilles**  
**K-Tel**, Minneapolis  
**Luke Skyywalker**, Miami  
**Macola**, Los Angeles  
**Malaco**, Jackson, MS  
**Nastymix**, Seattle  
**Next Plateau**, New York  
**Priority**, Los Angeles  
**Quicksilver**, Los Angeles  
**Rampart**, Los Angeles  
**Relix**, New York  
**Select**, New York  
**Slam**, Los Angeles  
**Sleeping Bag/Fresh**, New York  
**Specialty**, Los Angeles  
**Sutra**, New York  
**Telarc**, Cleveland  
**Tommy Boy**, New York  
**TVT**, New York  
**Welk**, Los Angeles

## The Distributors

**Action**, Cleveland  
**Associated**, Phoenix  
**Big State**, Dallas  
**City Hall**, San Francisco  
**CRDI**, Los Angeles  
**Encore**, New York  
**Gemini**, Atlanta  
**Great Bay**, Baltimore  
**Impact**, Chicago  
**Jerry Bassin**, Miami  
**JFL**, Miami  
**Justin**, Atlanta  
**Landmark**, New York  
**Malverne**, New York  
**MDI**, Ft. Worth, TX  
**Motor City**, Detroit  
**MS**, Chicago  
**Navarre**, Minneapolis  
**PaulStarr**, Minneapolis  
**Pearl**, New York  
**Richman Bros.**, Philadelphia  
**Schwartz Bros.**, Washington  
**Select-O-Hits**, Memphis  
**Universal**, Philadelphia

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This ad paid for by the labels and distributors that are participating in the NARM Independent Presentation.  
New Orleans Marriott, 5:00 pm, March 5, 1989

# INDEPENDENT LABELS & DISTRIBUTORS



Creedence Clearwater Revival (Fantasy)

## THE VITAL, RENEWABLE ENERGY OF TIMELESS CATALOG

Catalogs are the mainstay of our business," comments Jim Schwartz, president of Schwartz Brothers, the Lanham, Md.-based distributor now in its 42nd year of business. "And I feel that the kind of merchandise and catalog we sell would probably get lost with the so-called majors."

Many independent labels and distributors echo Schwartz's sentiments, feeling both that catalogs are a hugely important part of their business and that the majors are unable or unwilling to maintain the level of catalog diversity and depth handled by many indies.

"We have about 1,800 active items in our catalog and when you multiply that by all three formats, you're talking about a lot of items to take care of," notes Phil Jones, executive VP of Fantasy Records. "I don't think any major could handle that, to tell you the truth."

"I don't think we'd be as successful with our catalog with the big six," adds Randall Grass, executive VP of Shanachie Records, which has a wide range of Irish, reggae, African and other ethnic genres. "We have about 400 titles in our catalog. With a major, selected releases would obviously do better. But, as a whole, they wouldn't give our catalog the same attention that our current distributors do."

"For a major label, if a title only sells a couple of thousand copies a year it's just not worthy of their interest—they've got bigger fish to fry."

"But for us, when we add up all those titles like that, it amounts to some very strong sales. If we add up all our Irish titles, for example, we get a pretty healthy figure. Also, the sales are predictable, with few returns. It's a different kind of strength than the majors are used to looking at."

Eckart Rahn, president of the new age/contemporary instrumental label, Celestial Harmonies, points to the

Paul Horn (Celestial Harmonies)



Albert Collins



RECORDS

Bobby Bland



King Sunny Ade



titles out now, and they sell and sell. The blues never stops selling."

Packaging of old and new singles often makes for profitable catalog albums, as well. Priority Records has compilation LPs such as "The Best Of '60s Psychedelic Rock" and "Kool Rap." "We have a mascot, a guy holding a beat box, all in gold, that we have used on our rap compilation titles and that has helped kids identify the series," comments Alyssa Milano, director of creative services for Priority. "Kids wait eagerly for the next volume and we have a lot of repeat buyers."

Compilation LPs can help promote a label's own product as well. "Once

a year, we do a budget 'Genuine Houserockin' Music' sampler, at \$4.49 list for LPs and cassettes and \$7.98 for CDs. We usually sell about 40,000 to 50,000 of them and it turns people onto our catalog," comments Alligator's Bruce Iglauer. Alligator also promotes its titles with a fall stocking program, that offers a 7% discount on its entire catalog in October.

Shanachie also uses retail campaigns at certain times to push its catalog. "We will concentrate on a certain aspect of our catalog, such as Irish or World Beat or reggae. Last year, for example, we launched a World Beat program with a full-page ad in Billboard, four-color posters for retail accounts, lots of advertising with stores and chains, and a display contest on the West Coast," recalls Shanachie's Grass.

"We do promotions on various and sundry aspects of our catalog," comments Duncan Browne, GM of Rounder Records, which has some 750 titles in blues, folk, bluegrass, reggae, jazz, African, Cajun, zydeco and other areas. "In the most recent one, we offered a discount to distributors and retailers on Cajun and zydeco titles and offered cassettes for in-store play."

The above independent labels and distributors, as well as labels such as Disneyland/Vista, Rykodisc, Denon, Welk Music, Arhoolie and Dunhill, often voice the opinion that their large and varied catalogs play an important role in maintaining America's rich diversity in music.

Comments George Hocutt, president of Glendale, Calif.-based California Record Distributors Inc. "Without the independents, the consumer would have a very difficult time

(Continued on page I-18)

consistency in his own catalog sales. "With Paul Horn, for example, his oldest recording is still selling just as well as his latest. He sells very well with every title, every year."

"It thrills me to see things from 10 years ago still selling well today," adds Bob Woods, president of Telarc, known especially for its digitally-recorded classical and crossover product. Key to Telarc's success include its reputation for high-quality recordings and a 12-page catalog publication sent to 60,000 consumers three-to-four times per year.

The long-term view is taken by many indie labels. "Good music is the secret to success," comments Bruce Iglauer, president of Alligator Records, which has some 100 blues, reggae and roots rock titles in its catalog. "We take nothing out of print and we make long-term artistic commitments. We take the time to build our artists and look at things with a long-term economic approach. Most of our catalog is in the black and continuing to make money for us."

Notes Rahn, "A lot of what we do is over a 10 to 20 year period and I don't think that's a time frame that would interest a major company or be very interesting for their stockholders in a meeting."

The smaller size and lower operating costs of indie labels and distributors, in comparison to the majors, often makes

it easier to maintain an impressive catalog. "If I can sell 200 or 300 titles of a certain title, it's pretty easy for me to keep it in stock," says Johnny Phillips, co-owner of Select-O-Hits, based in Memphis, Tenn.

"When we have a title that doesn't sell so well, it doesn't cost us an arm or a leg to keep a few hundred on the shelf. The economic necessity to delete a title from our catalog doesn't exist for us," notes Rahn, a musical purist whose catalog is kept full also because of his commitment to the music he records.

"We are concerned with the bottom line, too, but music isn't all bottom line. A lot of our favorite albums are the ones that don't sell an awful lot and they're quite representative of who we'd like to be."

In the late '80s, computers have joined higher love and lower overhead as another factor in keeping catalogs alive and well. "We carry 20,000 different items, including the various formats, and we wrote a computer program that allows us to keep perpetual inventory," says Joan Pelton, owner of Silo Systems, a Waterbury, Vt.-based distributor. "In the early days, I remember dreading doing inventory before I ordered. But now it's easy. We have a daily printout of the inventory and know at all times what we have in stock. It's made an enormous difference and enabled us to have a better control."

"In records alone we carry almost 10,000 SKUs and that's different titles, and our total company carries 38,000 different SKUs, including computer software titles," notes Eric Paulson, president of Crystal, Minn.-based Navarre Corp. "All our computer systems are designed to track cata-

# INDEPENDENT LABELS & DISTRIBUTORS

**PRIORITY RECORDS**

The California Raisins

"New Chilling, Thrilling Sounds Of The Haunted House" and "Children's Favorites, Vol. II" earned gold for the Burbank, Calif.-based label. Also going gold were the read-along singles (each passing the one million-unit mark) "Alice In Wonderland" and "Winnie The Pooh And The Honey Tree." And the read-along singles "Bambi" and "Snow White And The Seven Dwarfs" went platinum. In the '80s, Disneyland/Vista earned some 47 gold and platinum certifications for its singles and albums; foremost among those was the double-platinum album "Mickey Mouse Disco." Also charted: the "Oliver & Company" soundtrack album.

Female rap duo Salt-N-Pepa scored two gold albums, "Hot, Cool & Vicious" and "A Salt With A Deadly Pepa," in '88, as well as the gold single (old RIAA one-million requirement) "Push It." Trying to enter a male-dominated genre, the act was turned down by numerous labels until they were signed by New York-based **Next Plateau**. Also on Next Plateau: Antoinette, Ultramagnetic M.C.'s, Kings Of Pressure, Sugar Bear, Hurby's Machine, Ambassadors Of Funk, and Kirby Coleman.

**Sleeping Bag** earned gold with EPMD's LP "Strictly Business," on the Fresh imprint. Also on the New York-based label: Cash Money & Marvellous and the Todd Terry Project.

**Profile Records**, also based in New York, garnered platinum last year with Run-D.M.C.'s "Tougher Than Leather." Prior to last year, Run-D.M.C. also hit triple platinum with "Raisin' Hell" and gold with "King Of Rock" and "Run-D.M.C." Profile also has Rob Base & D.J. E-Z Rock (whose "It Takes Two" LP is gold), Dana Dane, and Sweet Tee.

**Priority Records** garnered platinum with the California Raisins' album "California Raisins" "The California Raisins." A spinoff from a successful TV advertising campaign, the surprise novelty hit album features rock and R&B standards sung by Buddy Miles and Ellis Hall and produced by Ross Vennelli. Hollywood-based Priority also has hot-selling samplers such as "Rap's Greatest Hits" (one of six rap compilation albums put out by Priority) as well as acts such as Easy-E (on the Ruthless stamp), N.W.A., Hardcore and Big Lady K.

And also achieving gold in '88 was the M/A/R/R/S single "Pump Up The Volume," for the 4th & B'Way label, which also mined platinum with Eric B. & Rakim. Also on 4th & B'Way: Dino and Noel. **The Island Holding Co.** distributes the 4th & B'way, **Delicious Vinyl**, **Mango** and **Great Jones** imprints.



By CHRIS MCGOWAN

In 1988, a total of 17 gold and platinum album awards went to independently distributed labels, a dramatic surge in RIAA certifications that topped not only the number of indie album awards in '87 (two) but also the total indie gold and platinum LPs from '84 through '87 (14 RIAA certifications for those four years).

The charge was led by **Profile**, **Priority**, **Disneyland/Vista**, **Luke Skywalker**, **Next Plateau**, **American Gramophone** and **Fresh (Sleeping Bag)**, who all mined precious metals.

In addition, all six singles that were certified gold by the RIAA last year came from indie labels, with **4th & B'Way** ("Pump Up The Volume" by M/A/R/R/S), **Next Plateau** ("Push It" by Salt-N-Pepa) and **Disneyland/Vista** (four children's singles) accounting for the action. In February '89, **Delicious Vinyl** also grabbed platinum with Tone Loc's "Wild Thing." Also that month, gold-album certification was pending for Sir Mix-A-Lot's "Swass" on the **Nastymix** label.

"I was performing as a DJ in front of high school audiences and then I took my DJ money and formed my own record label," recalls Luke Skywalker, president of Miami-based **Luke Skywalker Records**, which scored gold in '88 with the 2 Live Crew's "The 2 Live Crew Is What We R" album. Adds Skywalker, who leads the Crew, "We wanted to be different, funny, to go down an avenue that no one else was going down. So, we tried the Eddie Murphy, Richard Pryor approach, to be X-rated joker rappers." Skywalker's label also has acts Anquette, M.C. Shy D and Le Juan Love & DJ Man.

Chip Davis, president of **American Gramophone**, is another combination record company founder/successful pop star, albeit in the contemporary instrumental area rather than rap/dance. His group, **Mannheim Steamroller**, hit platinum in '88 with the "Mannheim Steamroller Christmas" and gold with "A Fresh Aire Christmas." "This success is a tribute to Chip's tenacity in trying to do what he wanted to," comments Stephen Kalhorn, executive VP of the Omaha-based label.

Among the factors in Mannheim's success, Kalhorn cites touring, publicity, the advent of the CD (which helped the general public appreciate Mannheim's audiophile-quality recordings) and the "undercurrent of recognition" created by TV's heavy use of Mannheim music (at the close of the '89 Super Bowl pre-game show on NBC, during the Statue of Liberty celebration on ABC and during a MacIntosh commercial, to name a few examples).

American Gramophone also has Checkfield and Ron Cooley, among others, on its roster and distributes Paul Winter's Living Music imprint.

## GOLDRUSH! INDEPENDENTS MINE PRECIOUS-METAL GLORY

"Tone Loc's 'Wild Thing' really took off when KROQ and KDAY started playing and it went into regular rotation on MTV," recalls Wendell Greene, head of promotion and publicity for Los Angeles-based **Delicious Vinyl**. "Tower Records on Sunset got the single and it started selling like wildfire and it has been No. 1 in that store [as of early February] for nearly three months. It's a national and U.K. hit now and I think it will become an international hit. We've gotten inquiries from Spain, France, Japan and other countries." Tone Loc's album, "Loc'ed After Dark," is also reputedly well on the way to gold. Other **Delicious Vinyl** artists: Young MC, Body & Soul, Def Jef and G Love E.

The success story of Sir Mix-A-Lot has come one step at a time, 12-inch by 12-inch, state-by-state, according to Ramon Wells, national promotions director for Seattle-based **Nastymix**. "He really started breaking in California, then he became a monster smash hit in Arizona, then it snowballed in Louisiana and Florida and Mississippi. Then he kind of crept up into Georgia," says Wells. "With each new release, we'd develop him in a region where we saw some interest and as we had the funds. It's a question of patience and in the long run it paid off." Gold certification was pending on Sir Mix-A-Lot's "Swass" album, as of early February. "We always have made sure to give him creative and sophisticated packaging, so that he comes across with a more interesting, sophisticated image than your typical rapper." Also on **Nastymix**: Whiz Kid and High Performance.

**Disneyland/Vista** grabbed four album and four single RIAA certifications in '88. The albums "Children's Favorites, Vol. I" and "Mousercise" went platinum, while the albums



M/A/R/R/S

EPMD

**FRESH RECORDS**

**4TH & B'WAY**



Chip Davis of Mannheim Steamroller (American Gramophone)

**DIRECTORY**

*(Continued from page I-14)*

**NORTH CAROLINA**

HIGH WINDY PRODUCTIONS (Fairview, N.C. 28730; (704) 628-1728). Contact: Ginny Callaway.  
LADYSLIPPER, INC. (602 W. Chapel Hill St., Durham, N.C. 27701; (919) 683-1570. Chief executive: Liz Snow; manager: Laurie Fuchs; buyer: Sue Brown.

**OHIO**

ACTION MUSIC SALES, INC. (6541 Eastland Rd., Cleveland, Ohio 44142; (216) 243-0300). VP: Dennis Baker; contact: Clay Pasternack.  
MISTREATER RECORDS (P.O. Box 183, Creston, Ohio 44217). Contacts: Chuck Altvater, Curt Luedy, Larry Nottingham.

**PENNSYLVANIA**

RED DOG RECORDS (615 Clay Ln., State College, Pa. 16801; (814) 237-8400). Buyer: Dawn Walnoha.

**TENNESSEE**

SELECT-O-HITS, INC. (605 Chelsea Ave., Memphis, Tenn. 38107; (901) 523-1190). President: Johnny Phillips.

**TEXAS**

AUSTIN RECORD DIST. (P.O. Box 312, Austin, Texas 78767; (512) 440-9770). Owner: Susan Jarrett.  
BIG STATE DISTRIBUTING CORP. (4830 Lakawana #121, Dallas, Texas 75247; (214) 631-1100). President: Bill Emerson.  
WESTERN MERCHANDISERS (P.O. Box 32270, Amarillo, Texas 79120; (806) 376-6251). President: John Marmaduke; buyer: Jerry Wilkie.

**UTAH**

BONNEVILLE MEDIA COMMUNICATIONS (130 Social Hall Avenue; Salt Lake City, Utah 84111; (801) 237-2382). Contact: Chris Harding.

**VERMONT**

SIL0 SYSTEMS, INC. (P.O. Box 429, S. Main St., Waterbury, Vt. 05676; (802) 244-5178). Owner: Joan Pelton; sales: Will Forest.

**WASHINGTON**

FRECKLE RECORDS (P.O. Box 4005; Pioneer Square, Seattle, Wash. 98104; (206) 682-3200). Chief executive: Jack Burg; buyer: Terry McGibbon.  
GEMINI INT. CORP. (202 24th Ave. E., Seattle, Wash. 98112; (206) 322-4475). Contact: Claude J. Nonnette.

**WISCONSIN**

MIDWEST MUSIC, INC. (207 E. Buffalo St., Suite 545, Milwaukee, Wis. 53202; (414) 278-0066). President: Karen Gotzler.  
MUSIC DESIGN (207 E. Buffalo St., Suite 545, Milwaukee, Wis. 53202; (414) 272-1199). President: John Morey; VP: Wesley Van Linda.

**OUTSIDE U.S.**

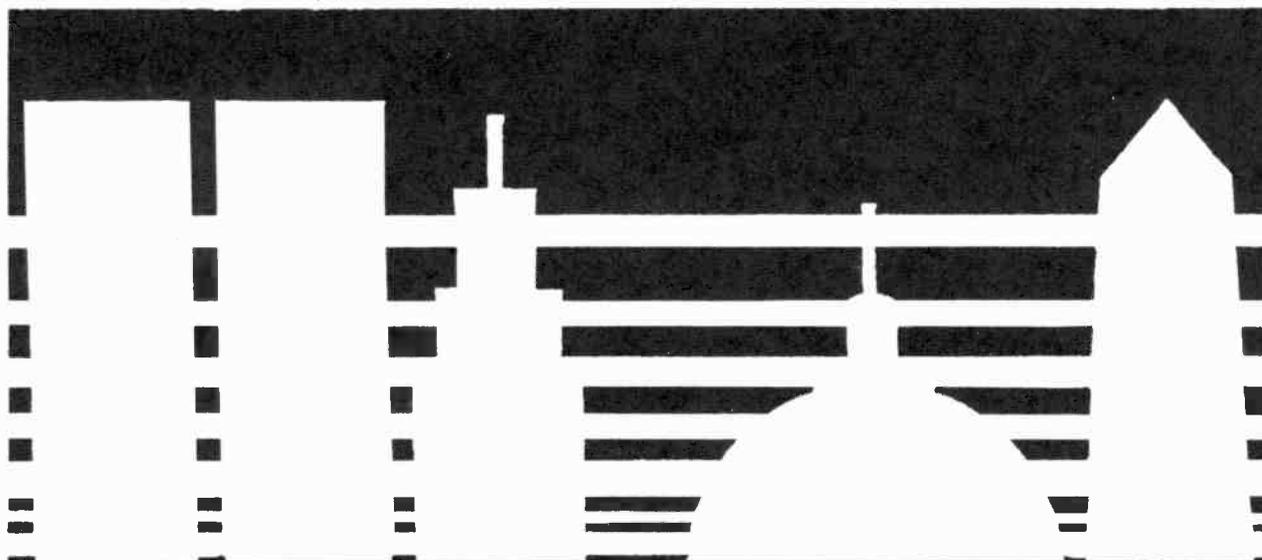
**CANADA**

DISTRIBUTION FUSION III, INC. (5455 Rue Pare, Suite 101, Montreal, PQ H4P 1P7+, Can.; (514) 738-4600). President: James West; GM: Sylvia Oman; A&R: Caroline Lagueux; buyer: John Blazej.

**SWEDEN**

AMIGO MUSIC AB (Norrbackgatan 47, 10231 Stockholm 8.340195; (08) 340195). President: Per-Anders Boquist; marketing manager: Fredrik Boquist.

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The Real Roxanne



**CATALOG**

*(Continued from page I-16)*

finding a lot of records that are only distributed by indies, such as many titles in bluegrass, dulcimer, blues, jazz and other genres. There is a lot of music that would never be available otherwise." C.M.



Def Jef

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INDEPENDENT  
**LABELS**  
& DISTRIBUTORS

## FREEDOM

(Continued from page I-1)

Like most others, Lynch is quick to note that she's not anti-major record company and distribution, for Tommy Boy is now partly owned by Warner Bros. and many Tommy Boy releases are distributed through Warner. Instead, she's pro-freedom and creativity, two cornerstones of indie operations. "You have to move a lot faster and work a lot harder at an independent record company competing against the majors because they have the staffing, money, and established networks. At the same time, when you achieve some kind of success doing things your own way, it's all the more satisfying and often more profitable," she says.

TVT Records president Steve Gottlieb speaks for most when he notes that smaller size can give indies an important advantage. "If you look at the history of the record business, you'll see that creativity works best on a small scale—whether it's in A&R or promotion and marketing. And the majors certainly recognize that. They're running out to pick up the independents or are busy creating their own. Why else did MCA start Uni and Universal, CBS start WTG, and Warner Bros. bring back Reprise?" he asks. In a sense, TVT is an independent independent, selling direct to stores exclusively, "eliminating the middle man and his margin as well as retaining control over our product."

Bruce Iglauer, founder and president of blues standard-bearer Alligator Records, offers an interesting analogy between his own label and the majors, one that applies to many indies. "We're a gourmet restaurant and they're McDonald's. And that's not meant as a judgment. It's just that we offer different products for different markets of customers and orient our businesses accordingly," he says.

Mariam Leighton Levy, a co-owner of Cambridge, Mass.-based Rounder Records, both an independent record company and distributor, looks toward another value that's not

always measured monetarily. "When you're independent, you can be more specialized and operate your business with an entirely different focus. Many of the records that we put out have a historical or artistic value that's important to us. They may never do the numbers to justify them being distributed by the major branches, but we can do well with them," she says.

Working outside the major record companies and their distributors doesn't mean playing in the minor leagues these days—witness the gold and platinum success of independently-distributed artists Tone Loc (on Island Records' Delicious Vinyl wing) and Priority's California Raisins, Profile's Run-D.M.C., TVT's "Television's Greatest Hits" compilation, and Next Plateau's Salt-N-Pepa, to name a handful.

"The market is there for you if you do things right. It's not much more than having the right product and working your hardest to get it to its proper audience, though that's a lot easier said than done," says Priority co-owner and senior VP Mark Cerami, who reports that the label has sold over 2 million units of its two California Raisins albums and 500,000 of the Eazy-E LP.

"The key is getting the best people to sell your records and not to rely solely on one way of delivering them to your customers. There are many independent distributors who can and do a great job, and they're getting stronger all the time," says Cerami, noting that Priority, like a growing number of labels, "supplements" its distributor sales with its own direct-to-store sales.

Fantasy Records, one of the country's oldest and largest independent labels, is coming off of one of its best years, and company executive VP Phil Jones is a firm believer in independent distribution. Echoing the words of Handleman president Frank Hennessey from last year's NARM wholesaler's meeting, Jones calls the independent distribution system "on a level with the major distributors in most ways. They're certainly the seventh major out there now."

"Having the ability to distribute a record through either CEMA or the independents allows us the financial ability to give our artists real creative freedom in recording and marketing approach that will build them an audience they'll have for years and years," says Brian Slagel, president of Metal Blade Records, one of America's pioneering metal labels.

In spite of the fact that a few substantial indies have fled to major affiliations in the past few years, many indies have resisted—and continue to resist—the temptation to jump ship, despite the dollars being waved at them. Again and again, the word freedom pops up in their reasoning.

"Because majors aren't interested in our market and numbers, we're free to operate the way we want," says Tommy Couch, president of Malaco Records, a long-time supporter of Southern soul, blues, and gospel music. "The majors are not built around making records that are profitable with sales in the 50,000 unit range but we are and we make out well on that kind of scale," he says, noting that, even after 20 years of hard work, Malaco was considered an overnight sensation in the early '80s when it broke bluesman Z.Z. Hill as a gold seller.

According to Fantasy's Jones, freedom can also pay off in such matters as pricing and marketing. "Many of the independents benefit greatly from being able to set their own prices. Independents were the first to price catalog CDs at midline, and now all the majors have joined in."

Tommy Boy's Lynch looks to freedom in marketing as another important advantage. "There are many releases that we don't put through Warner Bros. because it's important for us to set the entire marketing scheme instead of tailoring our plan around their release schedule and bigger picture. There are many times where we'll delay album release dates behind initial singles because we can build a bigger, stronger buzz. But, the real important thing for us is to be able to

(Continued on page I-26)

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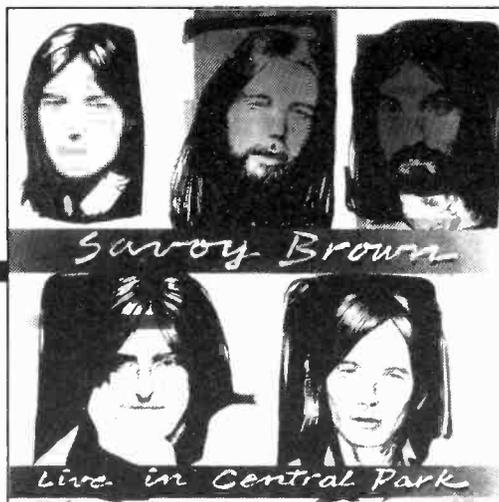
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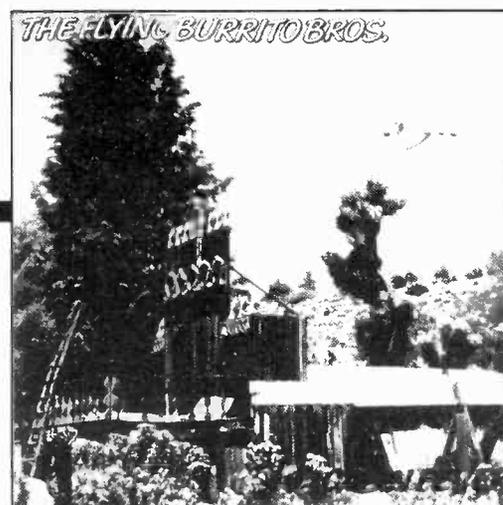
NEW MARCH RELEASES ON CD!



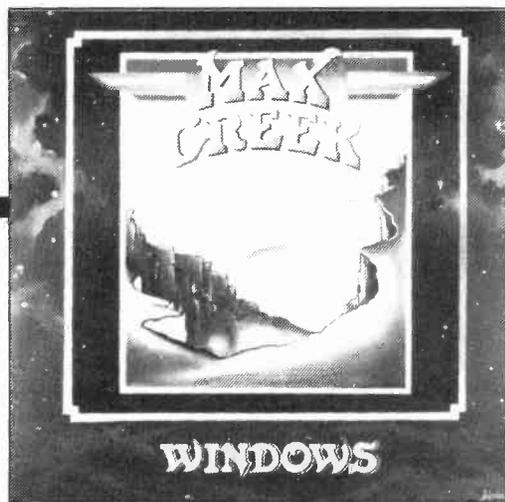
RRCD 2002  
ROBERT HUNTER  
*Promontory Rider*



RRCD 2014  
SAVOY BROWN  
*Live In Central Park*



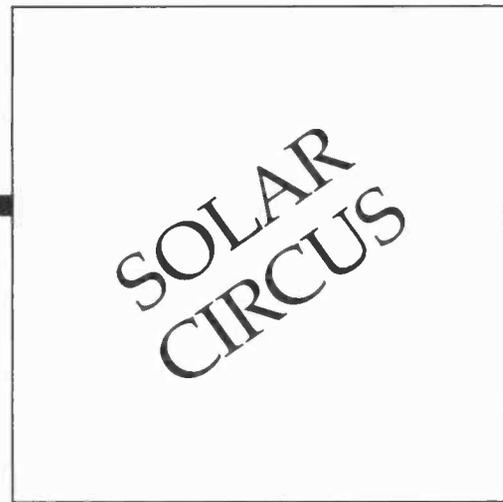
RRCD 2008  
FLYING BURRITO BROS.  
*Cabin Fever*



RRCD 2018  
MAX CREEK  
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**DISTRIBUTION**

*(Continued from page I-3)*

er slowly at first and if you don't keep calling it will die because the mentality of the store buyer is to want something new all the time." As an example, Galloway cites the 14 Brazilian albums (by artists such as Gilberto Gil and Obina Shok) launched by Celluloid's sister label, **Braziloid**, in early '88. Sales were slow last year, but have picked up greatly in early '89.

"Independent distributors are on the phones directly with the mom-and-pop and indie stores and these are the stores where we can really develop some of our artists. Indie distributors are very interested in the type of music we're selling," comments Jonas Nachsin, director of marketing for **Roadrunner Records**, which markets its **RC** and **Hawker** labels through independent channels.

Independent labels and distributors also feel that being close to the streets keeps them on the cutting edge. "Indies can move faster on a piece of product and they don't have the ponderous corporate structure of a major label. They can act on their own, make decisions immediately. Rap, rock, and R&B all came out of indie record companies," states Hocutt.

"The new music in this country has started with the independent distributor," affirms Navarre's Paulson. "Every new trend."

Adds Jim Schwartz, president of **Schwartz Brothers**, "There's a lot of talent out there and it's hard for a lot of them to get arrested with the major six. The independent is the ideal place where these new artists are going to get exposed."

"The indies care about the music and about the artist," notes Phillips. "There is a lot of music that deserves to be put out but the majors won't put it out because it won't make enough money for them. The majors are lawyers and they're into the bucks. That's basically the feeling I get out of it."

Adds Hocutt, "More and more, I see [the majors] being too involved with accountants and lawyers and not enough with music. We've had so much success and we're showing up stronger and stronger every week on the charts. That won't change—the independent distributors are more involved in music than the non-independents."

Retailers who want a wider variety of music also rely heavily on the indies, according to Duncan Browne, general manager of **Rounder Records**, whose Cambridge, Mass.-based distribution arm, **Rounder Distribution** handles about 500 other indie labels as well. "Retailers are finding independent music an attractive draw that differentiates them from other retailers such as the guy who only carries the top 200 albums."

In order to compete with the promotional resources available to the majors, many independent distributors have joined forces to promote certain select titles that have high commercial potential. M.S.'s Salstone helms the Independent Action Committee, which has a bi-weekly conference call that links promotion people from many different indie distribution firms.

"We go over the different product that we're all doing well with or not doing well with," says Salstone. "It's very candid and we talk specifically and honestly about what's going on in our respective territories. We can find out if a record is really not doing so well or if some small label is breaking regionally. We can spread the word quickly and it helps move records across the country more quickly. A lot of success independent records had on the charts last year came because we were spreading the word."

And the future? And the ever-present problem of independent labels hitting it big and then responding to the siren call of the majors?

"When these independent labels go to the majors, history has shown that the majors are not interested in the label itself, nor in the people who own and run the label. They're interested in the successful artists with proven track records who are selling a lot of records," comments Salstone.

"Once they get those artists and milk them, then the label falls to the wayside. Where is Motown today? Where is Casablanca, ABC? All of these were once really viable labels. When they're ready to cash it in, so to speak, then indie labels will make their deal with the majors. But I think that if they want to make their mark and continue to break new artists and be vital, then they'll maintain their independence."

"Independent," concludes Phil Jones, executive VP of Fantasy Records, "I like that word."

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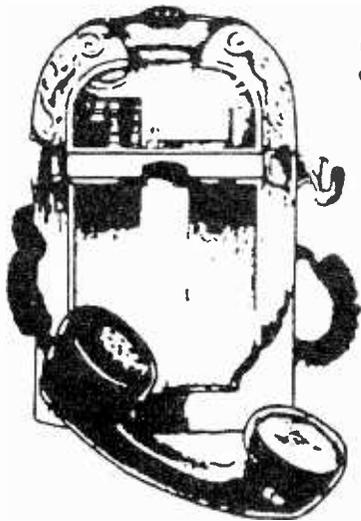


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### ARTISTRY

*(Continued from page I-4)*

who love demos and to be up on the next big thing. And fanzine writers are often tape traders as well, and they trade internationally. It creates that underground buzz and we need those kids who are into metal to go to the specialty stores to ask for our records, to get the retailer to know about them.

“And we work with the band when it’s necessary—often we’re getting them early in their careers, and it’s common that they don’t yet have decent management and they have no booking agent. We will bring in a photographer to shoot the band and we know what the magazines want, how to get the proper look. We also teach the band how to present themselves to booking agents.”

Whereas the musical abilities of many young rock and rap artists are often improving in leaps and bounds from album to album, the artists in areas such as Celtic music are often highly proficient long before they cut their first albums. “As far as the music itself goes, the less we touch it the better. I’m never going to call up and say ‘Can you slow that jig down?’” laughs Steve Katz, managing director of **Green Linnet Records**. The New Canaan, Conn.-based label has albums by Celtic acts such as Kevin Burke, the Bothy Band, Touchstone, Mick Moloney, Jimmy Keane, Matt Molloy and many more.

“With our artists, it’s a different thing. They’re not the type to come storming into your office when they’re in town. They’re more likely to knock lightly, and to come in wearing the clothes that they’ll be wearing on stage that night. Developing artists is really secondary at Green Linnet—rather, we’re developing ourselves as a label and everything else will come from there,” adds Katz.

Similarly, African and Caribbean acts signed to indie labels generally have their styles and musical abilities solidly developed by the time of their first U.S. releases and are mainly in need of promotion. Island’s **Mango** label has a number of such artists, such as Mali’s Salif Keita. “When he came to this country, we did a ton of press for him, with guest lists a mile long at his shows and lots of advertising around each appearance,” comments Cathy Jacobson, VP & GM for the **Island Trading Co.**, which distributes Mango, 4th & B’Way, Antilles, Great Jones and Delicious Vinyl. That’s the best approach with our Mango acts like Salif or Toots or Arrow or Aswad or the Bhundu Boys. Once we can get press and consumers to the concerts, they usually love the music. What we focus on is awareness—press, consumer, retail.”

The long-term view in artist development is taken by Stephen Kalhorn, executive vice-president of **American Gramophone**. “With our acts like Mannheim Steamroller, Checkfield and Ron Cooley, we release projects within one and a half years of each other and will cross-promote new releases with catalog. We show them in ads together, develop sales together, and generally one feeds on another. Instrumental music is somewhat timeless and not dated by vocals; if they like the third Checkfield LP, say, they’ll usually want to also buy the first two.

“We are not hit-driven and we don’t need to sell 500,000 units right off the ticker. We look at long-range growth prospects for artists. It does take time to build,” says Kalhorn. American Gramophone, like Green Linnet and Mango, tends to do little in the way of “musical development” of acts. “We might make recommendations as to the sequencing of songs on albums or say that a certain song doesn’t fit, but these artists are very accomplished when they come to us. They’re already there, they know what they’re doing.”

Concludes TVT’s Gottlieb about the independent label and artist development, “What’s exciting is that, for us, every band is a new company. It is a new industry unto itself that starts from the beginning with a concept, an idea, a message that has to be identified, nurtured, embellished, packaged and creatively presented to the public.

“Each act receives the maximum of care and attention that we can give them. The key is devotion, commitment and passion.”

**CHRIS MCGOWAN**

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## INDEPENDENTS MAKE HISTORIC PRESENTATION AT NARM

**O**n Sunday, March 5, 1989 at 5:45 p.m., independent manufacturers and distributors will make their first-ever product presentation at the national NARM convention. All of the forces in the independent community will band together to present the vast array of independent music. Labels representing artists ranging from classical to rap, rock to reggae and jazz to new age will showcase their products for NARM attendees.

Distributors from every region of the country have joined the labels to help make the presentation possible.

The idea to put on an independent product presentation arose out of NARM's Independent Action Committee (IAC) meetings held in Palm Springs, Calif., in October 1988.

Phil Jones, executive VP of Fantasy Records, helped conceive the IAC in 1987. "IAC was born so that independent distributors and manufacturers could come together to show our strength to dealers, racks, and the trades," says Jones. "It also allows the labels and their distributors to communicate more effectively when it comes to sales, promotion and marketing strategies."

One of the most significant results of the October IAC meetings was the establishment of a Promotion Sub-Committee. John Salstone, co-owner of M.S. Distributing, remarks, "Because of our meetings, we were able to establish regularly scheduled conference calls amongst the distributor promotion people for the purpose of sharing airplay and market action information on new and breaking records. Labels have been sponsoring these calls for the specific purpose of discussing their product relative to all marketplaces." Another result of these meetings is a standardized radio tracking sheet, unique for each radio format, so that independent labels and distributors can uniformly follow airplay in various markets.

Also as a result of the IAC was the formation of the Sales & Marketing Sub-Committee headed by Mel Fuhrman. This committee is exploring the possibility of obtaining uniform sales feedback from the independent distributors. One of the proposals includes a weekly sales report for each label requesting it, breaking down sales by account of specific titles. Another proposal is a regular communication between distributors and labels detailing specifics of current sales and artist programs by individual accounts.

"With this level of participation and communication, more efficient means of selling and marketing independent records is inevitable. This cooperation enables us to systemize the independent process," notes Pat Monaco, president of Landmark Distributors, who also serves on the IAC Executive Committee, along with Joyce Lynn, Great Bay Distribut-

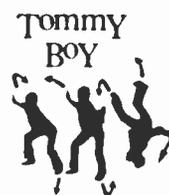
ing; Cathy Jacobson, 4th & Broadway/Mango Records; George Hocutt, California Record Distributors; Kent Crawford, the Welk Group; and Mike Walker, Gemini Distributing.

There is also the formation of the new Operations Committee to help those independent labels and distributors who wish to become automated. This committee will examine new breakthroughs in the automation process for both manufacturers and distributors.

"The amount of support we've been receiving from all sectors of the industry has been terrific, especially the NARM organization, which has been extremely helpful and patient in helping the IAC to continue and strengthen," states Jones. "We could not have had this product presentation happen without them."



Stetsasonic



## FREEDOM

(Continued from page I-20)

add that personal touch because these acts are our Madonnas," she says.

Freedom also plays out in the ability to structure one's business around different goals and cash flow needs. "I am absolutely convinced that we are selling and making more through independent distributors than we could through the majors," says Alligator's Iglaier. "We're structured around steady catalog sales of all our releases. If our next 10 records failed, and that's a year's worth of new releases, Alligator would not be out of business. Could any major say that?"

Notes Lynch, speaking about the rap and dance markets. "Because you pioneered that market, you've got a real stake in it and, more and more, you're seeing independents compete very favorably. You've got to be encouraged by that."

"There's no doubt that independents have been, are now, and will always remain at the heart of the music business. It was independents and their risk-taking spirit and closeness to the street that made music the driving force that it is today. Without independents, you'd never see the majors doing what they are in the R&B, heavy metal, jazz, and rap markets, and it's the independents that are now blazing the trails that will soon be industry-wide markets," says Jones.

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**BEYOND**

(Continued from page I-9)

...eas, I'm sure that the big indie distributor is out-billing some of the major branches," says Action's Pasternack.

Catalog sales, the lifeblood of most independent labels not in the dance market, have not fallen

by the wayside, most report. "We'd be strangling ourselves if we neglected steady catalog sales," says Higashioka, speaking for most distributors. "Often, hits can help catalog sales raising the profile of individual artists or introducing new product lines to accounts."

Compact disk growth remains an important factor for independents. "CDs have an important impact in two ways," says Dun-

can Browne, general manager of Cambridge, Mass.-based **Rounder Records and Distribution** and another NAIRD trustee.

"First, as labels continue to increase their supply of CDs, there's the obvious replacement purchases. Second, CDs have created a real disparity or segmentation in the market among those retailers who do not carry them. As the chains become more CD-oriented, we're selling

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of these pieces — from the Thorn Birds, Hotel, Newhart and Remington Steele — have never been recorded before." This new repertoire is certain to thrill Mancini's old fans and win him many new ones.

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Grady Gaines

more to them. Conversely, many of the mom-and-pops are now specializing in vinyl for their niche in the market," says Browne, noting that both label and distribution revenues grew steadily for Rounder last year.

"CD catalog sales are a big portion of the story for us," notes Barry Poss, founder & president of **Sugar Hill Records**, the initial label for such country and bluegrass artists as Ricky Skaggs and New Grass Revival, and the current home to such elder statesmen of the folk-singer/songwriter scene as Jesse Winchester and Guy Clark. Poss reports that revenues for the Durham, N.C.-based label were up by 50% in 1988.

Like many others surveyed, Poss attributes much of his growth to increased contact with retailers. "We've made a real effort to make more from marketing, and are now working much more closely with retailers on merchandising, co-op advertising and in-store promotions," says Poss, also a NAIRD trustee.

"Developing better relationships with retail is something that all the independents have to do," says Wendy Newton, president of **Green Linnet Records**, a specialist in Irish music. "To one extent or another, each independent has to create its own market because we don't have commercial radio spreading it around for free."

Newton, who reports that Green Linnet's business "exploded" last year following three or four years of steady growth, believes that most non-mainstream labels follow a similar path. "Most of your initial work revolves around 'spreading the word,' just doing whatever you can to expose the music. You can't just expect the stores and buyers to search long and hard for your music. You've got to do your best to create the interest yourself," she says.

"We're seeing a big boost in reggae sales in America," says Gary Himmelfarb, president and founder of **RAS Records**, a reggae specialist. "I'm sure that Ziggy Marley has had something to do with it. But it's also because we've been doing our best to develop the market and create the interest so the distributors will

begin to take it more seriously—as they are now—and discover that they can do something with the music," he says.

"No matter what kind of music you work in, you've got to develop that strong reputation through the strength and quality of your catalog," says Himmelfarb, who could be speaking for Newton, Poss, or most any other label working in a "specialty" field. "It's very gratifying to get to the point where you're seeing your catalog or reputation begin to take off. It's like spending a number of years on the foundation, and then all of a sudden the house is built and it's full of people," he says.

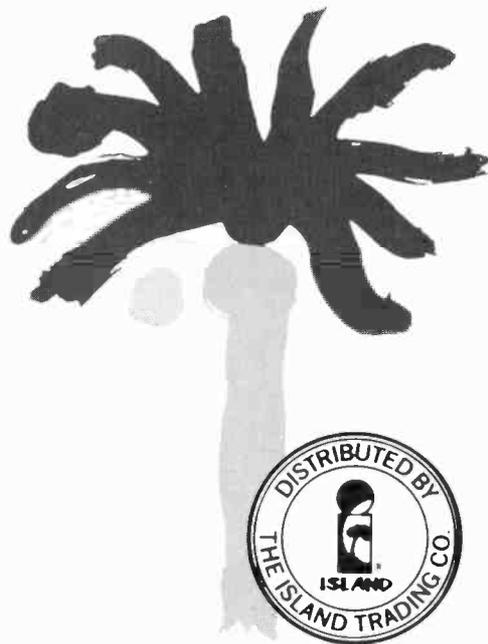
"One of the most exciting things about independent distribution these days is the amount of product that we're moving that's not played on the radio or reflected on the charts. Many of the labels have done a very, very good job of developing their markets, and we're finding that we can do some surprising numbers with non-mainstream musics," says CRD's Higashioka.

Bucking the odds is almost a cornerstone of the business for **HighTone Records**, and the Oakland, Calif.-based label is on the verge of cracking a new market. HighTone broke Robert Cray in the blues and English markets, and now HighTone has set its aim on the country market, possibly the toughest chartbound market for an independent to crack.

Says HighTone topper Larry Sloven: "Our goal has always been to make and promote great records. And, of course, the obvious goal is getting hits. Unlike most independents, our big costs are in the promotion budgets. That's the only way you can compete head-to-head in a market dominated by the majors." In 1988, HighTone charted singles by Jimmie Dale Gilmore and Gary Stewart, and one of its most recent singles, "Goodbye Lonesome, Hello Baby Doll," by the Lonesome Strangers has had a warm reception among some of the country's most conservative large outlets.

Though only a recent development, many member firms are making use of NAIRD's co-op advertising

(Continued on page I-30)



# INDEPENDENTS WORK WHEN WE DO IT TOGETHER

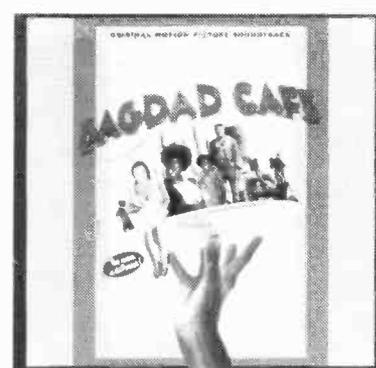
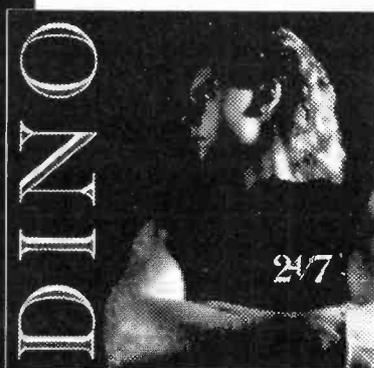
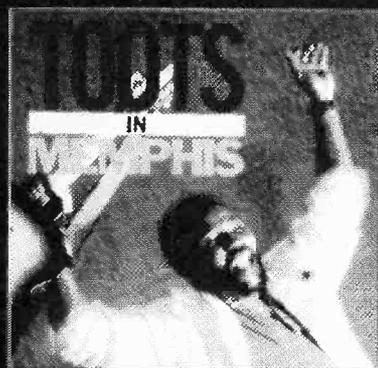
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We salute independence in retail, independence in radio and independence in listening.

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### BEYOND

(Continued from page I-28)

program to further expose their releases. And, according to all involved, the results have been spectacular. Says Sleeping Bag's Resnick, "With the NAIRD ad rates, we can look at increasing our advertising in trade publications like *Billboard* and *Dance Music Report* by a third with the same outlay of money. And, to date, the response has been overwhelmingly good."

The program is enabling many member firms to advertise for the first time. Bruce Iglauer, president and founder of blues torch-bearer **Alligator Records** and another NAIRD board of trustees members, says: "We've been able to afford ads in some consumer publications before, but we're now able to advertise in the major trades, a more expensive but direct vehicle to promote our releases," he says.

Though often unacknowledged, many smaller custom labels are also seeing more prosperous times. Many credit their involvement with NAIRD, as a source of generalized information and specific contact with related firms, as an important building block in their business growth.

Debbie Block, owner/operator of folk/children's music **Round River Records** with husband Bill Harley, the label's only artist, reports that their sales have quadrupled over the past two years, "since hooking up with NAIRD. They connected us with other people who were doing what we are, and their directory listings were absolutely invaluable. We've seen a real big change in our business, and it's because we're plugged into a network of information and business contacts through NAIRD," she says.

"NAIRD was and continues to be an immense resource for me. I'm sure that things would be a whole lot tougher for me without them," says Bob Feldman, president and owner of Minnesota-based **Red House Records**, a four-year-old label with releases primarily in the folk fields. "Through NAIRD I have access to so many different kinds of labels and distributors that I can gain a very broad perspective," he notes.

**CREDITS:** Editorial by David Wykoff, *Billboard* contributor in Boston, and Chris McGowan, L.A. based freelance writer; Design, Steve Stewart.



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# Nashville Studios Waiting To Gear Up For The '90s

*This is the first in a two-part series examining Nashville's recording studios.*

BY DEBBIE HOLLEY

**NASHVILLE** With few exceptions, managers of major recording facilities here are taking a cautious investment approach to the 1990s, as they anxiously await the unveiling of what a new decade of technology may bring.

Overall, the recording scene here is healthy, but not booming: Studio bookings are steady, room and equipment rental rates have been stable over the past couple of years, and the influx of out-of-town and noncountry clients continues. In addition, the number of equipment rental companies has increased.

A survey of some of Music City's top multitrack recording facilities shows that technologically, Nashville's audio rooms stand with the best any other location has to offer.

Many Nashville studios took the technological plunge a couple of years ago and made large purchases for such equipment as digital multitrack and two-track recorders, and automated consoles.

But many of these studios have made very few new equipment purchases or updates lately. Operation and equipment costs are too high,

say owners, and prospects for a quick payback too low. They also note that, with technological advances occurring so rapidly, it makes sense to take a wait-and-see attitude toward new purchases.

Also, studio equipment rental rates, which—due to heavy competition—have remained roughly equal

## Technologically, Music City's audio rooms stand with the best any location has to offer

for most studios for the past 18 months, are too low to help comfortably recoup the newest hi-tech investments.

However, some facilities have decided that equipment investments can not be put off. Georgetown, a mastering facility, has purchased two of the recently introduced Sony 48-track digital machines, both for in-house client use and outside rentals.

The glitzy Sony 48-track machine is also in place in Digital Recorders,

one of the few totally Sony digital studios in what has overwhelmingly become, according to independent engineer and producer Craig Currier, "a predominantly Mitsubishi town." Digital also has two Sony 3324 24-track machines, as well as two analog machines.

Engineer John Hurley says the Dolby SR noise reduction system is popular at the studio for analog projects. Jason & the Scorchers recently worked on an analog project at Digital, using the new Dolby system.

Digital rents out its 48-track Sony on occasion and has even hooked it up to the Sony digital 24-track for a recent session with Grammy-winner Take 6.

"We didn't use all 72 tracks," explains Hurley, "but we needed two different tape sources. We had the introduction on one tape and the body of the song on another."

Among other Digital clients are Kenny Rogers, Eddy Raven, and Lorrie Morgan. Restless Heart is scheduled to record there in March. Digital's published rates are \$1,200 a day in studio A, which has a Trident console, 30-foot ceilings, and a Bosendorfer grand piano; \$850 in B, which has a Sony MCI; and \$500 in C, which has a small Trident. Prices are the same for analog and digital. Emerald Sound, a Mitsubishi stu-

dio, recently made a G series computer update to their E series SSL console—about a \$20,000 investment. The facility also put in a new Kenoshita monitor system. Emerald books for \$2,150 a day and \$200 an hour for analog or digital.

Digital and analog use are fairly evenly split. In fact, some clients prefer to record using both analog and digital, says studio manager Anthony Little. "We have a Lynx time code module that locks up our two machines" he says.

On the other hand, some clients prefer to track solely in analog for such instruments as drums because "analog slightly compresses the

sound when you hit it hard." In this setup, only a couple of tracks are used, instead of the five or six-plus normally used for drums.

Emerald recently had business from Lee Greenwood and Reba McEntire, both of whom mixed individual projects; the Wagoneers; and Steve Winwood. Willie Nelson, Waylon Jennings, Kris Kristofferson, and Johnny Cash are tentatively booked for the analog recording of their second "Highwayman" album.

*Part two of Billboard's Nashville studio survey will appear next week.*

## AUDIO TRACK

NEW YORK

**THIAGO DE MELLO AND Amazon** recorded tracks at **Sound On Sound Recording** with **Mike McMackin** at the board. **Bryce Goggin** assisted.

**Hamid Khan, of Khan Int'l Films**, was in at **Crystal Sound** editing the soundtrack for the film "The Dance Goddess." The project was digitally remixed by **Steve Vavagiakis** for album release. **David Sievers of Quirks** was in with **Vavagiakis** mixing tracks for the upcoming EP "Hazardous Cat Toys." **Tasos Ekonomou** assisted.

Jazz artist **Benny Golson** recorded three of **Bach's** "Brandenburg Concertos" at the **Edison**. **Alfa Records Int'l** produced the project, which features a 25-piece orchestra and a vocal quartet conducted by Golson. He used brass in place of strings, for a different interpretation of the concertos. **Gary Chester** ran the board during the sessions. **Art Farmer** handled the trumpet solo, while jazz artists **Jon Faddis** and **Lou Soloff** were featured trumpeters, and **Robbie Kondor** played synthesizer.

At **Giant Sound**, **Chuck Mangione** worked on a double album with **Mallery Earl** at the board. **Mark Miller** and **Chris Hook** assisted. **Shawn Colvin** was in doing overdubs for her CBS album project. **Steve Adabo (Suzanne Vega)** was engineer/producer on the tracks. And, **Scott White (RCA)** started production on his second album with **Doug Pell** and **David Kennedy** engineering.

LOS ANGELES

**ENGINEER CHRIS LORD-ALGE** was in studio A at **Summa** mixing tracks on the new **MCA** act **Thrill Chamber**. **Ryan Dorn** assisted. **Ric Browde** produced. Also, **Rick Nowels** was in with **A&M** artist **Greg Alexander**. **Marc DeSisto** engineered, assisted by **Joe Fiorello**. **Nowels** also worked on tracks with **Belinda Carlisle**. **Robert Fiest** ran the board, assisted by **Dorn**.

**Slash** act the **BoDeans** were in at **Aire L.A.** overdubbing. **Jim Scott** produced and engineered, with **Gregg Barrett** assisting. Also, British artist **Geoffrey Williams** was in tracking his upcoming album. **Chuckii Booker** produced with

**Craig Burbidge** and **Rob Siefert** engineering. **Barrett** and **Anthony Jeffries** assisted.

Keeping time at **Time Code Studios** was producer **George Daly**, who was in with **Patrick Moraz** (of **Yes**) to work on a new single from Moraz's album "Human Interface II." The album is scheduled for release on the **Cinema** label, distributed by **Capitol**. **Graylan King** ran the board, backed by **Lee Bales**.

Producer/artist **Dave Stewart** of the **Eurythmics** and vocalist **Jeffrey Osborne** were in at **Secret Sound L.A.** mixing and overdubbing a track for the upcoming release of **New Vision's** film "Rooftops." The track, titled "Meltdown," will be featured on the "Rooftops" soundtrack album on **Capitol Records**. **John Hegedes** was at the **SSL**, assisted by **Daren Chadwick**. And, the "Entertainment Tonight" film crew was on hand for the same session, shooting a segment for the nightly television broadcast.

New **Geffen** act, **Blue Murder** (featuring **John Sykes** on guitar, **Carmine Appice** on drums, **Tony Franklin** on bass, and **Nick Green** on keyboards) was in at the **Soundcastle** mixing its debut project. **Mike Fraser** ran the board for producer **Bob Rock**. **Jim Champagne** assisted. **CBS/Epic** act the **Red Hot Chili Peppers** mixed a song for the **20th Century Fox** movie "Say Nothing." The tune, "Taste The Pain," was engineered by **Dave Jerden**. **Mike Bienhorn** produced. **Bob Lacivita** assisted. **CBS/Epic** artist **Teena Marie** was in tracking her new album. **Bobby Brooks** was at the board, assisted by **Darin Prindle**. The album was produced by **Marie** and **James Allen**.

Composer **Rick Baitz** recorded his score for **Mark Taper Forum's** world premiere of "Dutch Landscape" (by award-winning playwright **Jon Robin Baitz**). **Richard Rosing** was at the board engineering and mixing the project.

**Martika** was in at **Ocean Way** recording Spanish vocals for her current single, "More Than You Know," on **Columbia**. **Michael Jay** produced with **Michael McDonald** at the board.

*All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.*

## NEW PRODUCTS & SERVICES

**MAC ATTACK:** **Harrison Systems'** flagship **SeriesTen** automated console now has a new automation system based on the **Apple Macintosh II** computer. The new automation gear will be demonstrated for the first time at the upcoming **Audio Engineering Society** show, Tuesday-Friday (7-10), in Hamburg, West Germany. **Arri Studios** in Munich has already placed an order for one of the first production models of the new system. **Harrison** says it plans to make the new automation computer available to existing **SeriesTen** owners as an upgrade in the near future. Some of those current owners include **Mike Oldfield Music**, **Denny Jaeger**, and **Patrick Mimran**. Con-

tact **Harrison** at 615-834-1184.

**HIGH-END 24-TRACK** analog—in the form of a **Studer A820-24** recorder equipped with internal **Dolby SR**—was engineer **David Hewitt's** medium of choice for the remote recording of the **Rock and Roll Hall of Fame** induction dinner in **New York** in January. **Hewitt** is one of the more famous names in the remote recording game. Prior to forming his **Remote Recording Services** company, he was in charge of remote operations at the **Record Plant** in **New York**. As head of his own firm, he has recorded **Live-Aid**, the **Tony Awards**, and a recent **U2** tour.

**Hewitt** says he greatly appreciat-

ed the **Studer** deck's auto-alignment feature, which allowed the crew to set up and calibrate the recorder in no more than 10-15 minutes. Contact **Studer** for information on the **A820** at 615-254-5651.

**REGISTRATION IS NOW** in progress for the **Institute Of Audio Research's** spring quarter, which begins **March 28**. The **New York-based** school offers a newly updated multitrack recording technology program that runs for 600 hours over a nine-month period for full-time day students, and 15 months for part-time evening students. Those interested in this course should contact **Mark Kahn** at 212-777-8550. The **IAR** is also offering two shorter, more advanced courses for working engineers: "Audio Sweetening For Film And Video" and "MIDI, Computers, And Music." For details on these, contact **Paula Zeman** at the number listed above.

**NEW DISK CO.:** **Quebec-based Americ Disc North America** has opened a **New York** sales office to provide optical disk replication services to **U.S.** customers. The **Canadian** firm has been in operation since 1986. The company is a joint venture between the cultural development branch of the **Canadian** government and **Moulage Plastique de l'Ouest**, a multinational privately held company involved in the duplication of cassettes, vinyl, and optical disks. Heading the **New York** office is **Lisa Schraml**, previously with **Philips** and **Du Pont Optical**.

Edited by **STEVEN DUPLER**



**Golden Maiden.** Heavy metal group **Iron Maiden** was presented recently with four **Ampex Golden Reel Awards**, making the band one of the most honored acts in **Golden Reel Award** history, according to **Ampex**. The prizes were presented for the band's four albums, "Somewhere In Time," "Power Slave," "Live After Death," and "Killers," all recorded and mastered exclusively on **Ampex** tape. Pictured, from left, are band members **Adrian Smith**, **Dave Murray**, and **Nicko McBrain**; **Ampex** sales rep **Thom Salisbury**; and band members **Bruce Dickinson** and **Steve Harris**.



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## This Year's ITA Seminar Focuses on Some of the New Technologies Already at Hand But Still to Translate into Viable Businesses, and Others in Development That Hold the Promise of Revolutionizing Facets of the Industry

By HENRY BRIEF, Executive VP  
International Tape/Disc Assn.

The first seminar that I attended after joining ITA had as one of its speakers the head of sales for one of the leading VCR manufacturers. He began his talk by describing video as a crazy business. It's so difficult to make a sale, he lamented, and you make so little money on the sale even after you've made it. On top of that, your own company is busy cutting your legs off from under you by introducing new models which make obsolete what you're on the street trying to sell.

Then he paused. On the other hand, he said, this is an exciting business. Technology changes it every day. In this business you get to meet some interesting, at times fascinating, brilliant people. And you get to go to exotic places, like ITA seminars. On balance, he concluded, I have to admit that it sure as hell beats working at a Taco Bell stand somewhere in San Diego.

That's one of the best descriptions I've ever heard of our business. If there is one word that could best describe the audio/video/data business, it's "exciting."

It's exciting because ours is an industry that is technology-driven. Every day is its own adventure because almost every day brings something that is new, that is different, and that opens up new horizons—in many cases not even dreamt of months earlier.

It was with this thought in mind that we selected as the theme of this year's ITA seminar, "New Technologies: Leading The Industry Into The '90s." We plan to focus on some of the new technologies which are already at hand but which still have to be translated into viable businesses, and others which are still in the developmental stage but hold the promise of revolutionizing various facets of our industry.

In the former category are such things as Digital Audio Tape (DAT), the introduction of which—as a consumer item—has been marking time while the recording industry and the manufacturers of DAT hardware seek an accommodation that would control the copying of digital recordings. However, in the meantime, DAT is rapidly becoming established in the professional audio market and is being looked at with increasing interest as a data storage and retrieval medium.

In the meantime, the industry is fascinated by the prospect of recordable CDs. A number of companies have already announced that this is a laboratory reality, but as everyone knows, laboratory realities are a far cry from feasible commercial realities. We will therefore be discussing how soon recordable CDs will be on the market and at what price; whether they will encounter the same problems with home copying that DAT has experienced; and, perhaps most important of all, whether recordable CDs may nip DAT in the bud by offering a recording/playback medium that an increasing number of consumer households are already equipped to use.

Optical disks are already being promoted as data storage media. Our seminar will hear presentations on what the future holds for erasable optical disks, magnetic cards, and other new technologies, and explore how cost-effective such media are and how they will compete against magnetic media, particularly high-density floppy disks.

For its part, the magnetic media industry is looking forward to the introduction of metal evaporated tape, which will produce a tape with a higher density and less thickness so you can get more recorded material in less space. Some of the earliest applications of this tape will be for the Sony 8mm Hi Band camcorders and later for such other applications as floppy disks. Some in the industry see metal evaporated tape as the cost-effective answer to optical media.

A number of approaches are being made to improve picture quality in television receivers as well as in video tape. About a year and a half ago, JVC introduced Super VHS. This is a video format which requires a new VCR, special Super-VHS tape, and a high-resolution monitor to provide the improved picture quality. Sony's 8mm Hi Band format is likewise dedicated to improved picture quality.

The seminar will explore what's happening to sales of Super-VHS consumer hardware, what the availability is of pre-

(Continued on page P-6)

Spotlight

PRO 

DUPLICATION



## Digital Mastering, High-Speed Duplication Are Technology's Top Buzzwords for '89

By KEN JOY

High-speed duplication, tapeless digital masters, DAAD, are all terms that video and audio duplicators will no doubt have their fill of by the close of 1989. Some duplicators will have firmly embraced the new technology, while others will have opted to stay with the tried and true, for fear that new technologies might have an adverse affect on growth and a negative impact on the bottom line.

Replicators who produce both audio and video dupes are faced with the evaluation of high-speed duplication systems that will interchangeably dupe audio and video configurations. Sony's Sprinter could be the system of promise for the dual-duplicator, but many plants have taken a firm "wait-and-see" attitude. "We'll probably make a commitment to high-speed video duplication sometime in 1989," says Robert Orzack, VP of marketing & sales for Cine Magnetics Video, "although we'll probably always keep our real-time operation as back up and for smaller runs."

Creative Video Services (International Video Entertainment) of Newbury Park, Calif., is producing nearly 100% of its output on the Sony Sprinter. President David Mishra sees high-speed duplication as the only answer to the chronic problem of product shortage and long turnaround times. "Demand for product can sometimes escalate overnight," says Mishra, "leaving a lot of suppliers with their pants down. High-speed duplication allows us to store product in anticipation of demands, and at a moment's notice load programs into shells, package them, and have them out the door before we could even get one complete pass done in real time."

On the audio side, digital-tapeless mastering is still the exception rather than the rule, although American Multimedia Inc. is actively promoting its DAAD system which it says will produce analog audio tapes that rival compact disk quality. "We've shown that you can successfully dupe in an 80:1 ratio," says president Dick Clark. "Even though the turnkey system is more money than other duplication systems, DAAD

produces better tape for less money. We've shown the system to all the major duplication houses and haven't found one negative reaction regarding performance."

Most of the negative reaction, say industry insiders, is the expense of digital systems which rely on random access memory (RAM) chips to store data for transfer to tape. RAM chips—used heavily in personal computers—have been in extremely short supply, of late, causing their prices to escalate on a day-by-day basis.

"We [the industry] need to find a way to make digital mastering more affordable," says Bob Barone, president of Electro Sound, the nation's largest tape duplicator and a major force in the tape duplication equipment market. "We can't make a digital system like AMI's DAAD for what they make it for. Neither can any other manufacturer," he says, adding that the price of a digital mastering system should really come in for under \$80,000 as opposed to DAAD's price tag of nearly \$150,000.

TOP: Premiere Video in Livonia, Mich. recently expanded into a sixth building, adding 2,000 Panasonic AG-6650 Hi-Fi duplicators, increasing capacity to 18 million cassettes annually. BELOW: Gauss Series 2400 High Speed Tape Duplicator.



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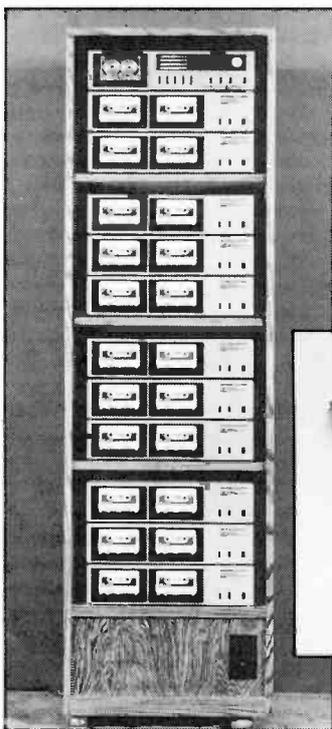
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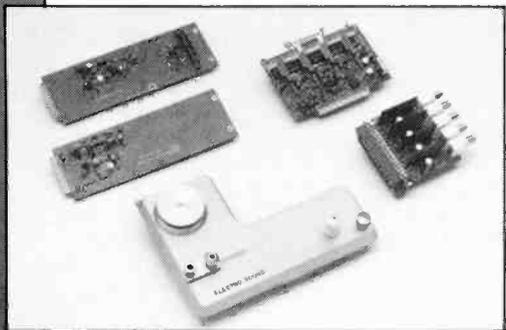
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## AudioCassette Eclipses LP and CD; Duplicators Face Materials Shortage

**T**here's no denying the ubiquitous audiocassette. Once the stepchild of music storage, the audiocassette is now outselling the vinyl LP 4-to-1 and the compact disk nearly 3-to-1, according to figures from the RIAA, and tape duplicators are struggling to meet demand in the face of a raw materials shortage.

Dick Clark, president of American Multimedia, Inc. (AMI) in Burlington, N.C. says his—and other manufacturers'—plants have been put on allocation by suppliers of blank tape and cassette shells. "There are real shortages in the high quality materials," Clark says, noting duplicators can buy as much low grade raw materials as they want. "But, who wants to when you're fighting to maintain quality that will rival the CD?"

AMI is the developer of the Digital Audio Analog Duplicator (DAAD) that Clark claims duplicates audio cassettes at an 80:1 ratio with no signal loss. "We're duping on TDK

high bias with the DAAD system," he says, "and the quality is equal to that of tapes done on slower machines." Clark hopes to have a high-speed loader for the DAAD system on-line later this year.

Clark says his firm has turned business away recently in order not to take materials away from existing clients, even though shorter runs for new clients would mean a higher rate card price. "We're in this for the long run," he says.

"We're holding our prices as much as we can in the face of the shortage."

Roger Gouldstone, president of HVM, Ltd. in Hauppauge, N.Y. says that his firm, more often than not, has not been able to keep pace with demand over the last two years.

"That's a week-by-week condition, though," he laughs, adding, "there are peaks and valleys in every season, but we've seemed to have more peaks than valleys." HVM, he says, is in a constant state of expansion. "If we had more capacity, obviously, we could handle more load, but the materials shortage is taking its toll on us."

HVM, like others, has chosen not to opt for lower grade materials just to fill orders. "We're seeing an evolving effect in cassette quality that we don't want to thwart with using substandard materials," he says. "We're seeing better materials and internal systems that are making the finished product better than it was two years ago. We're achieving average quality levels today that we didn't believe were possible three years ago," he says, adding that HVM has also tried to maintain costs levels while providing its customers with  
*(Continued on page P-4)*

**I**f the home video boom is over, no one has told the nations' duplicators. Record Christmas sales of "E.T.," "Cinderella," et al, have put the squeeze on duplicators from coast to coast who all say they were contacted to help ease the crunch and meet demand for those titles. Some duplicators had to refuse for lack of capacity.

The window from theatrical to home video release has closed considerably in recent months, putting dozens of titles into back-to-back release. With the additional exposure that home video is receiving via television commercials, demand is up across the board, and duplicators are finding themselves with an embarrassment of riches.

"Demand is escalating at a phenomenal rate," says Robert Orzack, VP of marketing & sales for Cine Magnetics Video (CMV). "We used to make five year sales projections, but lately we've been looking at the business on a week-to-week basis."

One area Orzack and his contemporaries are contemplating is the installation of high speed duplication equipment from either Sony (Sprinter) or DuPont (TMD).

"High speed video duplication is going to become a necessity for most duplicators in the next two years," he says. "Not only does it increase throughput, but it also means being able to produce as many units on one machine that it takes three rooms full of machines to do in real time."

There are those duplicators, however, who vow to stay with real-time duplication, saying the cost of high-speed sys-

## Video 'Super-Dupers' Change Face of Duplication Business

tems cannot be justified against simply adding more slaves to an existing system. VCA/Technicolor, for example, has chosen to increase its real-time slaves by 30% this year, and is looking toward high-speed duplication as a "future possibility" with no firm plans as yet, according to a company spokesperson. VCA/Technicolor is the country's leading duplication company which handles the home video duplication for Walt Disney Home Video, Warner Home Video, MGM/UA, New World and others. Other duplicators, like Bell & Howell, who duplicates video product for MCA Home Video, Paramount Home Video, and HBO/Cannon, among others, are in the process of bringing high-speed systems on line in order to avoid the crunch brought on by titles like "E.T."

High-speed duplication systems like Sony's Sprinter and DuPont's Thermal Magnetic Duplicating device (TMD) will churn out a two-hour feature in less than a minute, operating at 140 times real time. Such rapid duplication is accomplished by putting a reverse-image magnetic recording mas-

ter (called a 'mirror-mother-master') into physical contact with blank tape. A high-intensity laser then heats the blank tape's chromium dioxide particles which then become magnetized, capturing the reverse image from the master tape, which becomes a positive image on the blank tape. The price of this speed is not cheap, however: Both the Sprinter and TMD list for upwards of \$200,000.

Creative Video Services (International Video Entertainment) of Newbury Park, Calif., is producing nearly 100% of its output on the Sony Sprinter. President David Mishra sees high-speed duplication as the only answer to the chronic problem of product shortage and long turn-around times. "Demand for product can sometimes escalate overnight," says Mishra, "leaving a lot of suppliers with their pants down. High-speed duplication allows us to store product in anticipation of demands, and at a moment's notice load programs into shells, package them, and have them out the door before we could even get one complete pass done in real time."

Besides the increase in quality duplication, the high-speed systems have revolutionized turn-around times by allowing duplicators to install large reels of tape holding several hundred copies of one program and then, when an order is placed, simply load the tape into videocassette shells, package and ship them. "It is much more economical to store the reels of tape than it is to store the finished goods," says  
*(Continued on page P-6)*

**T**he major issue facing optical disk replicators is not how to meet demand, but who will meet it when it finally arrives. Nineteen-eighty-eight proved to be the year of hurry-up-install-and-wait as duplicators—indie and major alike—geared up for the CD/CDV boom, only to find stable retail prices keeping the reins on runaway sales. With the majority of replication going to record company-owned plants, a half-dozen major duplicators and a handful of indies are clamoring for the rest—mostly jazz and new age titles.

"The first thing you're going to see is a fall-out of some of the independent optical disk companies," says James Zinn, national sales manager for Technidisc. "Eventually, there will be just enough people left to keep up with demand."

Demand is up, of course, for the audio compact disk: 70.4 million units sold for the first six months of 1988 compared to 43 million units sold for the same period in 1987, according to RIAA figures. But, say Zinn and others, that is nowhere near the volume needed to drive the nation's replicators to capacity, especially for CDV.

Technidisc is just one of many companies poised to fuel the CDV fires when the consumer lights the match.

"We've added robotics to make the process faster and more efficient," says Zinn. "Now we're just waiting for the predicted volume to make it profitable."

Profitability is the buzzword while replicators hold on in anticipation of a coming boom that, many say, could still take a couple of years to materialize. In the meantime, replicators who hope to snag any market share, are offering deep discounts off the front office rate cards, and are finding packaging to be the real profit center. "There's more to

## CD & CDV: Who Will Be Left to Fill Demand When It Arrives?

be made in printing four colors on a compact disk than making the disk itself," says Zinn.

Other replicators agree. While raw materials and manpower remain constant costs, there is no room to add extra pennies to the bottom line in the clean room. The real money to be made is in making the product retail-ready—an area that also faces decline in the wake of industry trends away from long, expensive cardboard boxes and toward the stand-alone jewel box.

A rapidly declining profit center is the vinyl LP whose demise, according to many industry pundits, is imminent.

For KDISC's Bill Lightner, that's an unfortunate development. "I think the compact disk format has been wrongly promoted to the exclusion of any other medium," he says. "There are still more record turntables in existence than any other method of music playback. I think it's a mistake to turn our back on what is still a viable format for music storage."

Lightner admits that optical disk technology is far superior to that of vinyl in quality and durability, but doesn't advocate the wholesale abandonment of the "black record."

"Granted, vinyl records don't carry the convenience of the

CD or cassette," he says, "but you've got to take some responsibility for the massive amount of hardware out there that's mute without this configuration." Protest as he will, Lightner feels the vinyl record probably won't make it all the way through the 1990s.

For the makers of CD replicating equipment, 1989 promises to be a strong, thought not banner, year. Companies like Optical Disc Mastering (formerly Phillips Optical Disc Mastering Group) are looking to install new equipment—not just replace the old—in several major clients' plants this year. "We're looking to expand the scope of the marketplace," says David Pushic, GM of U.S. operations for ODM. "We're looking at what's necessary to keep the growth of CD, CDV and CD-ROM a viable situation in the marketplace in terms of cost of equipment and the ability to handle diverse formats."

From Pushic's vantage point, CD pressing plants are installing new equipment to improve turnaround time and expand delivery and service, rather than increase capacity.

"The business is becoming much more service oriented," he says. "It's not so much how many units a day you can press, it's how fast you can get them to a client. Being able to increase capacity doesn't mean you can make the disk for less." Pushic feels that equipment manufacturers are taking a bum rap for the high prices of CDs when, he says, the cost of equipment has "very little to do with it."

"Equipment is not the major cost in making a CD," he says. "The major cost is still royalty payments and the markup at each stage of distribution. The cost of making a CD,  
*(Continued on page P-6)*



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## AUDIO

(Continued from page P-3)

quality product in the face of hard-to-get raw materials.

Other tape duplicators who have also professed loyalty to existing clients bristle at the mention of a hike in cassette prices at the retail level, even though the product is not costing the record companies any more money than last year at this time. Says one duplicator who asks anonymity: "The record companies are greedy. They're going to take the price of the cassette up near the CD just because they think they can get away with it. But it's going to backfire. Who will buy a \$9 cassette that will wear out when for two bucks more they can buy a CD that will last forever?"

While digital mastering is starting to take a foothold in the audio duplication arena, some duplicators are looking to high-speed—non-digital—systems to meet demand because digital equipment is not readily available. "AMI can't deliver the DAAD fast enough," says Bob Barone, president of Electro Sound in Sunnyvale, a manufacturer of duplication equipment. "Duplicating houses will probably continue to install analog equipment with higher duplication ratios, and wait until digital mastering is readily available and less expensive," Barone says, comparing the \$80,000 cost of analog equipment to the \$150,000 of a typical DAAD installation.

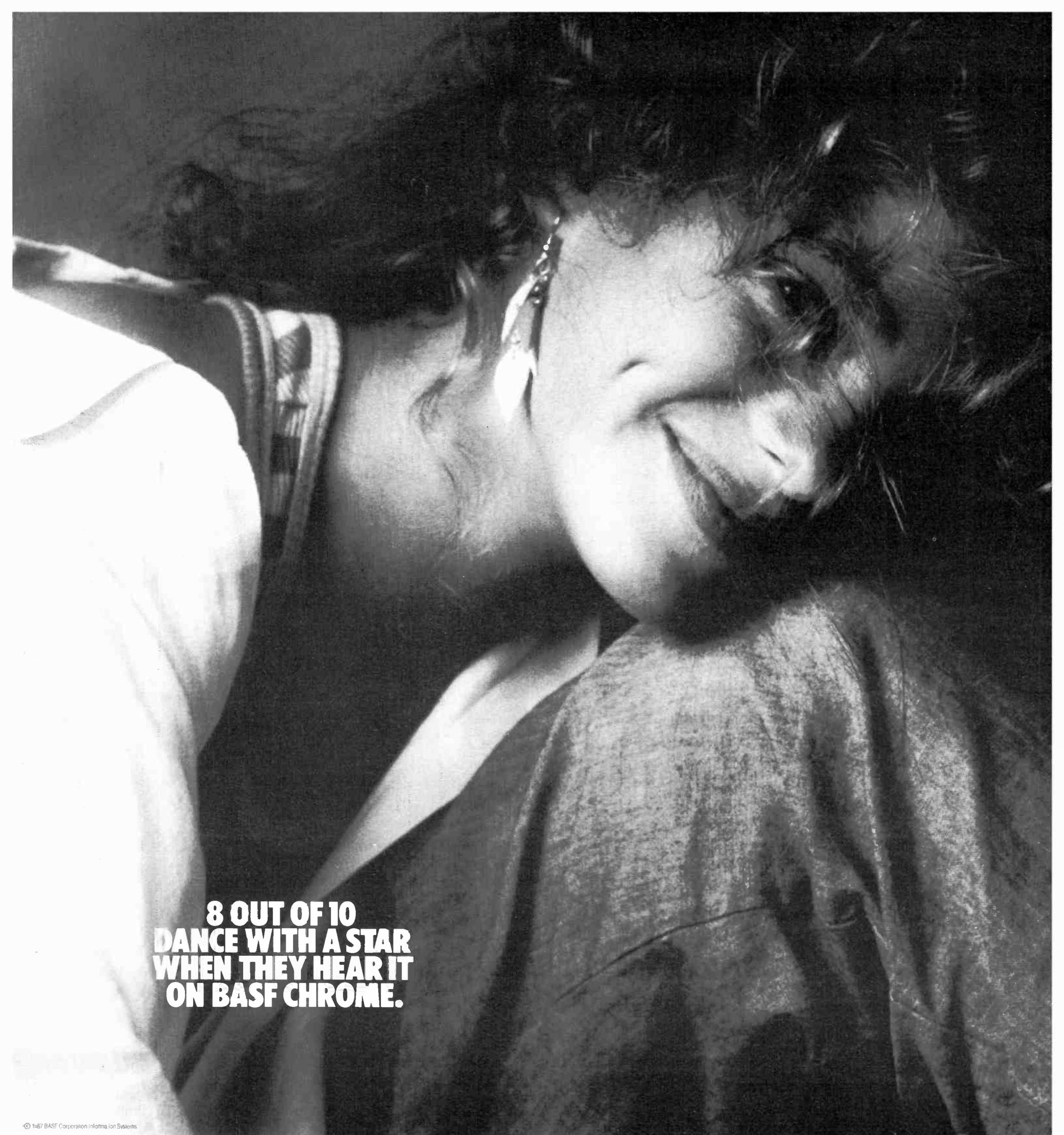
Barone does admit that audio cassette duplication must continue to strive to meet the quality level of the CD, even though Electro Sound currently only manufactures analog equipment. "Digital mastering is the minority at present," he says. "We're looking into a digital process but I think we're a year away yet from a truly affordable digital master that will help us compete against the CD."

Electro Sound lost some footing in the battle this year when it was forced to sever its relations with Mitsubishi in Texas where it had entered into an audio cassette duplication joint venture. According to Barone the plant suffered massive losses attributed to a softening of CD prices. "I wish labels had never started lowering their CD prices.

"Analog cassettes simply cannot compete with a digital format in their price range. I hope it doesn't last."

Other duplicators also cite competition from the CD as an incentive to produce the best quality analog cassette possible. Says Ken Bacon, president of Novato, Calif.-based KABA Audio Productions: "Home playback equipment is a lot more sophisticated than it used to be, which demands a higher standard from analog cassettes. We've chosen to do a great deal of our audio cassette duplication in real-time and double-time to minimize the degradation of signal as much as possible." Bacon claims that the average listener cannot tell the difference between music played back from a CD and that of one of his company's cassette dupes. "It's

(Continued on page P-6)



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## DAT: Imagined Threat or Welcome Friend?

**A**lthough the rotary-head digital audiotape recorder (R-DAT) has yet to make its mark in the consumer market place, it has been the subject of more speculation and controversy than any other format in the history of consumer electronics.

While Congress and the Japanese fight the format's battle in the political arena, blank tape manufacturers and tape duplicators are quietly readying themselves for what they feel will be the inevitable introduction of the tiny format on domestic shores. Some view it as a threat, others as a welcome addition to business.

Says audiocassette duplicator Dick Clark of American Multimedia Inc. (AMI): "I think DAT is the audio cassette's worst enemy. Not because I think consumers will flock to it for its superior quality, but because the recordable CD will probably become the dominant recording medium of the future, and the introduction of DAT will only further dilute the customer away from analog audio cassettes."

Says Roger Gouldstone, president of HVM, Ltd.: "We see DAT as a natural market for us, and are making moves to duplicate in

that format even now." Gouldstone says he views DAT in the same milieu as compact disks, records and tapes. "There's a need for a high quality recordable format, be it DAT or CD. DAT is closer to the consumer door right now than are recordable CDs, so we're going to be ready to duplicate pre-recorded programming when all the hurdles are cleared."

For others, like James Zinn at Technidisc, DAT is of no real concern one way or another. "The price of blank tape and the hardware for DAT are going to be wildly expensive for some time to come. It's going to take a long time for consumers to justify spending that kind of money on a new, and unproved format," he says.

"As far as recording digitally, recordable CDs will probably hit the market long before DAT, contrary to what most people think," Zinn says, calling recordable CDs the major threat to the analog audiocassette. "Besides, what is the average consumer going to record on that high a level digital system? What kinds of microphones or audio outputs could they possibly have that they would want to capture on a digital disk? Are they going to copy their

analog cassettes onto digital disks for posterity? I think not," he says.

Jim Williams, president of Guass, a leading maker of analog audio tape duplication equipment, calls DAT a "very serious political football. Between the political implications and the record companies and record producers being anti-DAT, I think the format will be stalled for quite some time to come," he says, adding that the introduction of recordable CDs could very well make DAT a moot point within two to three years. "The compact disk is already an acceptable format to the consumer," he says. "A recordable CD machine doesn't require consumers to get used to a new format as they would have to with DAT. Besides, they already have the players to play back any disks they record."

Williams, as do others, sees DAT bypassing the consumer market in favor of a more accepting professional market where it will most likely become the storage medium of choice for transferring and archiving masters. "DAT definitely has a place," he says. "I just don't think it's in the living rooms of the average consumer."

## VIDEO

(Continued from page P-3)

Mishra, adding that if a studio decides it has overanticipated the demand for a product, the reels of tape which have not been loaded into shells are simply erased, thus eliminating the chances that they will be stuck with unusable finished goods.

Given the apparent advantages of high-speed duplication, not every one is sold. "We don't have any immediate plans to install the Sprinter or TMD," says Roger Gouldstone, president of HVM, Ltd. "We have a Sprinter in the plant on a trial basis, but I still don't see any real advantage in high speed." In fact, says Gouldstone, he sees just the reverse. "The availability of tape for the TMD is a problem, as is the lack of a good number of suppliers for raw materials."

Gouldstone says HVM is operating at capacity, and is one of the duplicators who turned down requests to help dupe "E.T." for lack of capacity. "We just couldn't do it. Maybe a high-speed system could have given us capacity on demand, but I still

think the whole process is a little too risky to hang your entire operation on."

A wariness to make such a capital investment is common among professional duplicators who claim that anybody with two machines is calling himself a duplicator, and undercutting the average industry price. "Everytime I think the market has bottomed out, I see someone come along with a lower price," says CMV's Orzack. "From a quality duplicator's standpoint you can only take your prices so low, unless you plan on duping in extended play."

The extended play vs. standard play controversy is just beginning to see the light of day, according to Orzack, who feels the cost savings on a two-hour feature isn't worth the quality loss of the slower duplication speed. "I don't think consumers will stand for the lower quality extended play mode, regardless of where the retail price falls."

"E.T." was discounted like crazy, but was still duped at standard speeds. I don't think producers or the public will want to trade quality to save a couple of bucks at the checkout line."

## CD & CDV

(Continued from page P-3)

including the amortization of equipment, is still less than a dollar per unit. Even if raw materials were free, record companies would still be charging \$15 a disk because they feel they can get away with it."

None of the U.S. CD replicators appear to be looking toward any new technological developments in 1989 that will increase their profitability in the CD arena. New developments in polycarbon (the plastic shell on compact disks) and new techniques in metalizing the disks have contributed to increased production, but have done relatively little for the bottom line.

If there is a change on the way it will be providing upward compatibility for CDV among those

plants currently replicating the CD. "We expect the CD manufacturing process to remain fairly stable over the next 12 months," says Alan Hamersley, plant manager for Discronics in Anaheim. "If there's a process change on the way, it will be at the mastering level," he says, adding that Discronics just recently debugged a new mastering system that they feel will actually improve upon the CDs current pristine quality.

Hamersley also feels a shake-out among duplicators is inevitable in the near future. "The number of CD production plants grew from two to 10 in just over a year, and there are more scheduled to go on-line this year. Even though the U.S. makes more than 150 million CDs a year, there's not enough demand to fill everyone's capacity."

## ITA

(Continued from page P-1)

recorded software, how sales are going of slave units to the duplicator market, etc. In addition, we'll be hearing details on the forthcoming Sony 8mm Hi Band system.

While manufacturers of video cassette recorders have been working on improving picture quality, there have been a number of com-

panies throughout the world working on systems to improve the picture quality on television screens. Ultimately, one format will be approved by the Federal Communications Commission for over-the-air transmission in the U.S.

Registrants at the ITA Seminar will hear about the various systems that have been proposed and will also explore whether any system that does not eventually get approval for over-the-air transmission can survive by catering to the industrial video market—and perhaps the home video market as well.

Perhaps the most intriguing questions, in considering these various approaches to improving picture quality, are: How much will the improvements cost? And will the consumer pay for them?

In video duplication, things are speeding up and slowing down. As paradoxical as this sounds, it's true. On the one hand, an increasing number of duplication facilities are equipping themselves with high-speed video duplicators; on the other hand, in order to bring costs down for pre-recorded video cassettes, they are beginning to duplicate programs in the EP or LP mode. By slowing down the tape speed, they can get an equivalent amount of programming on less tape and cut costs that way. In both instances, however, questions have been raised about the quality of the product. These are issues that the seminar participants also will discuss.

Finally, because developments in all these areas seem to have taken a different turn in different parts of

the world, there will be updates by industry representatives from Europe, Japan, and Canada.

Additional information about our seminar may be obtained by contacting Charles Van Horn, Executive Director, Phone: 212/643-0620; Fax: 212/643-0624, or Andrew Bourne, ITA European Vice President, c/o Rank Video Services, Ltd., Phone: 01/568-4311; Fax: 01/847-4032.

## AUDIO

(Continued from page P-4)

all very subjective, obviously, but if you take extreme care in quality control from the beginning, you can produce a signal that rivals that of the CD."

Bacon also sees R-DAT as the professional format of the future. "While I don't think it will make big inroads into the consumer market, DAT will give the small independent producer the medium he needs to produce top-quality masters for duplication through either analog cassette, or compact disk. High-speed DAT duplication will be the niche of the future, although the compact disk will most likely become the format of choice for most audiophiles."

Electro Sound's Barone doesn't see R-DAT as the savior of magnetic media either. "It takes two or three years to launch a format, and another two years gaining acceptance for it with the consumer. By the time R-DAT makes itself known, we'll have recordable CDs, and the whole tape business will probably go into the toilet."

**CREDITS:** Editorial by Ken Joy, L.A. based freelance writer; Henry Brief's overview courtesy of the International Tape/Disc Assn.; Design, Steve Stewart.

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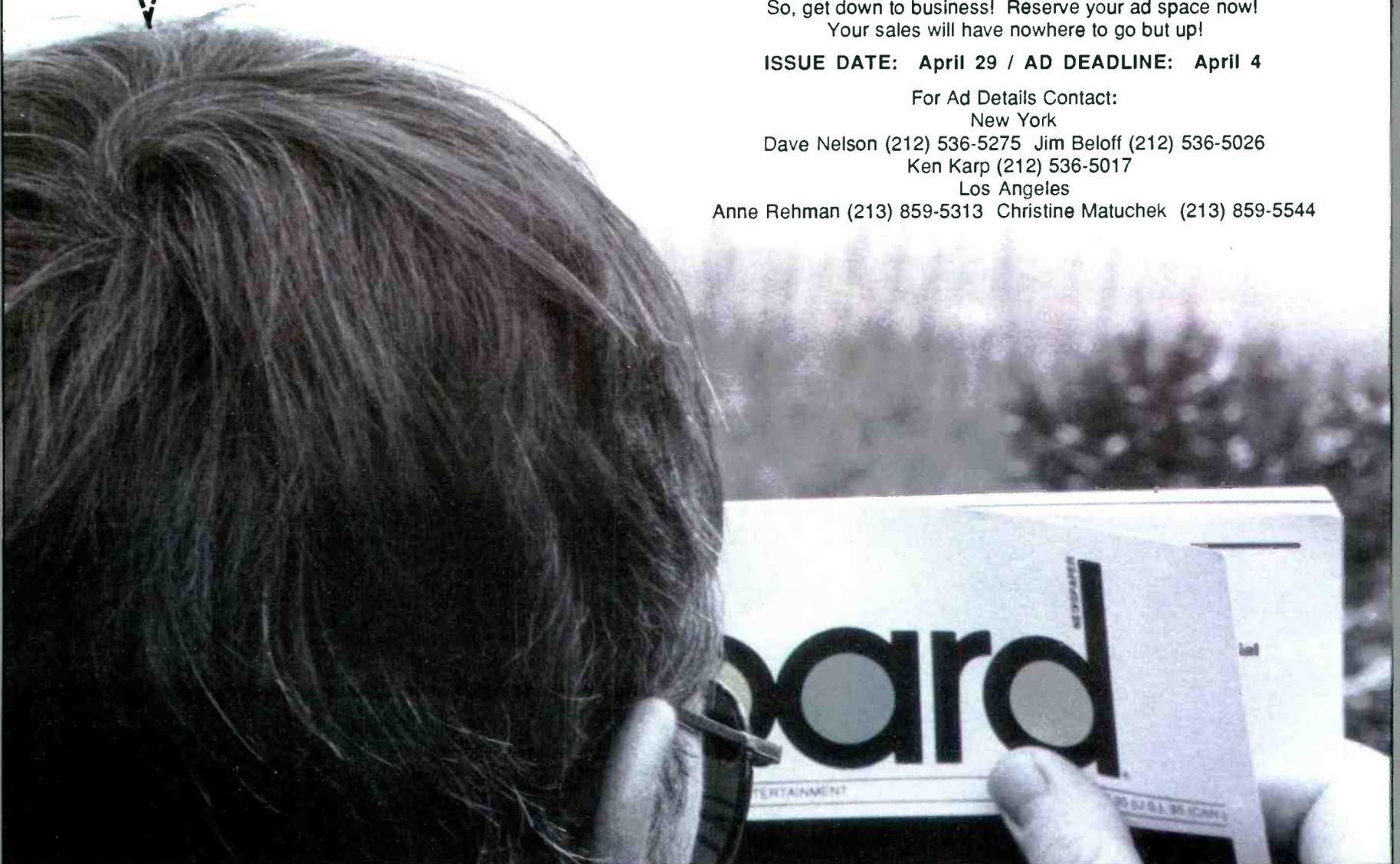
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## Paramount Gives Dealers 3 To See 'The Accused' Is Hook In Latest Promo

BY AL STEWART

NEW YORK A unique Paramount Home Video promotion aimed at addressing the breadth-of-copy issue will center on three "highly rentable" titles, including "The Accused," starring Oscar nominee Jodie Foster.

The Three To See promotion will be marked by shipments of promotional material directly to dealers. Also, the other two titles in the campaign—"Distant Thunder" and "The Experts"—will be offered on a buy-two-get-one-free basis.

Though Paramount no longer sets suggested retail prices, the titles are

each priced at the same level as the company's front-line rental product. Alan Perper, Paramount's VP of marketing, points out, however, that the buy-two-get-one-free promotion positions the two lesser-known titles at the same price level as titles that have a list price of \$59.95.

"Everyone is yelling about how to deal with breadth of copy," says Perper. "We're offering a price break on titles that are highly rentable and feature widely known stars, and there is no minimum buy-in to get the [point-of-purchase] display." The display, says Perper, is a 6-foot triangular standee designed to promote all

three titles.

Perper also says the particularly long lead times offered on the videos should help dealers find room in their open-to-buy budget. The company plans to ship "The Accused" on May 3 (prebook cutoff is April 19), "Distant Thunder" on May 24 (prebook cutoff is May 10) and "The Experts" June 14 (prebook cutoff is May 24).

Though Perper acknowledges that the last two films have little recognition, he says the star appeal and story line of each will drive rentals.

"Distant Thunder" stars John Lithgow ("Harry And The Hendersons") as a Vietnam veteran who abandons his family and Ralph Macchio ("The Karate Kid," "Crossroads") as the son.

"The Experts" stars John Travolta as a bartender who is kidnapped by Russians who want to open an American-style disco in the U.S.S.R.



In The "No." Actor/director Robby Benson, center, and Academy Entertainment president Robert Baruc accept a plaque from Just Say No International board member Dick McAloon. The occasion was a party in New York to celebrate the video release of "White Hot." A portion of the profits from the suspense movie, which stars Benson and also marks his directorial debut, will be donated to the anti-drug group. Academy plans to release the video March 30 for a list price of \$89.95.

## VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Meet The Raisins," Atlantic Video, 27 minutes, \$14.98.

Fans of the California Raisins—and judging by their phenomenal marketing success, there must be millions of them—are certain to delight in this brief look at the group's maturation. Ostensibly a television documentary tracing the group's rise from the pits to the hits, this program is a delightful blend of gags, puns, and music. In addition to their signature tune—"I Heard It Through The Grapevine"—the Raisins can also be seen performing such numbers as "Cool Jerk," "Signed, Sealed, Delivered (I'm Yours)," and "Shotgun."

It's difficult to find fault with a program that offers a diverting story, top-notch music, and Dan Radish doing the news. This program's title characters already enjoy widespread name recognition, this program has to be seen more than once, and it's attractively priced. It's easy to envision the Raisins doing well on the charts.

RICHARD T. RYAN

"Team Of The Decade—The San Francisco 49ers," Fox Hills Video, 50 minutes, \$19.95.

For the past 10 years, the San Francisco 49ers have been one of the NFL's premier football teams. As a result, when they posted their third Super Bowl victory of the '80s Jan. 22, they laid undisputed claim to the title of "team of the decade."

This program chronicles the roller coaster season of 1988 that finally ended with their triumph over the Cincinnati Bengals in Super Bowl XXIII. In between the highlights of the various regular

(Continued on page 53)

## HBO Vid Sets Deal With Thames Int'l

NEW YORK HBO Video has renewed its acquisition pact with Thames Video International, a British production company that has about 10,000 titles in its library.

The first titles to be released by HBO as a result of the new long-term pact include a 13-volume series on the history of Hollywood and a seven-volume set exploring organized crime, titled "Crime, Inc." Each tape in the "Holly-

wood" series, due April 19, is 52 minutes long and is priced at \$19.99. A collector's edition of the

**'Many genres are in great demand'**

entire set will retail for \$199.99. The "Crime, Inc." tapes are 50 minutes long and are priced at \$14.99 each. The series will ship

June 14.

At a press conference here to announce the acquisition deal, Peter Sames, head of Thames Video, said his firm looked at a number of other U.S. video suppliers. "We found it hard to find a distributor as good as HBO, let alone better," said Sames, who went on to praise the supplier for its "leadership role" in the sell-through market.

(Continued on page 55)

FOR WEEK ENDING MARCH 11, 1989

Billboard.

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	9	E.T. THE EXTRA TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	39.98
2	8	3	RED HEAT	IVE Image Entertainment 6244	A. Schwarzenegger James Belushi	1988	R	39.95
3	5	5	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	49.95
4	10	5	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	49.95
5	NEW ▶		YOUNG GUNS	Morgan Creek Productions Image Entertainment 6245	Emilio Estevez Kiefer Sutherland	1988	R	39.95
6	6	5	THE WIZARD OF OZ	Criterion Collection	Judy Garland Ray Bolger	1939	G	99.95
7	2	7	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG	39.98
8	9	5	2001: A SPACE ODYSSEY	Criterion Collection	Keir Dullea Gary Lockwood	1968	G	24.95
9	3	17	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	24.98
10	7	17	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	29.98

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.



**Two Thumbs Up.** Movie critic Gene Siskel hobnobs with Mickey Mouse at Disneyland in Anaheim, Calif. The two were on hand for the judging of Walt Disney Home Video's Bring Home The Classics National Coloring Contest. The company says tens of thousands of children entered the contest, which was launched as part of the company's holiday promotion last year.

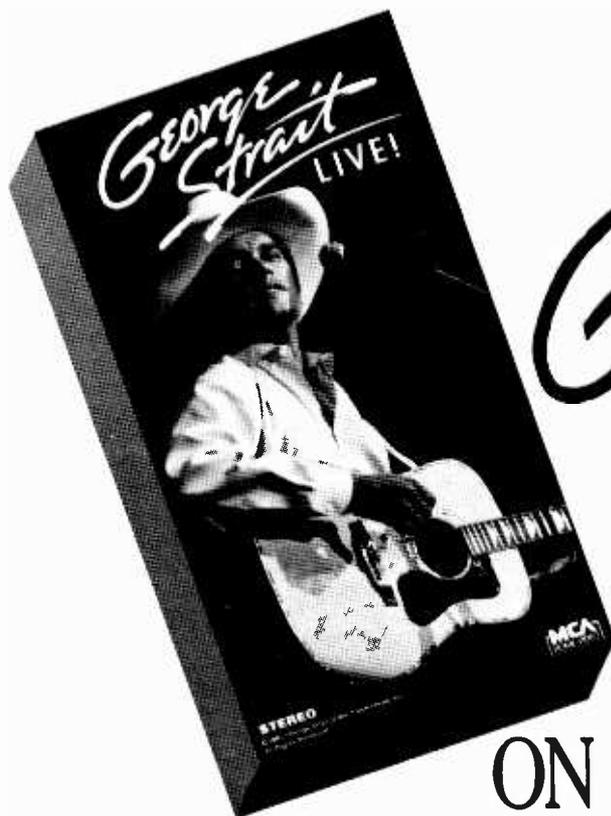


**Defense Secretary.** Coliseum Video says it has the ideal candidate for Secretary of Defense: the World Wrestling Federation's "Hacksaw" Jim Duggan. "I feel he's the better man for the job," says Coliseum president Howard Farber. "How would John Tower stack up against Andre The Giant?" Fans who want to weigh Duggan's credentials for the job can watch the new 90-minute videotape on the popular wrestler's career. "Hacksaw Jim Duggan" will be one of three titles available from Coliseum March 15. Also slated to ship are a profile of WWF managers (including The Lovely Elizabeth, Bobby "The Brains" Heenan, and Mr. Fuji) titled "The Brains Behind The Brawn" and "The Best Of The WWF Volume 18." All three videos are priced at \$59.95.

# Strait To The Top!

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R.I.A.A. Certification 1/10/89



*George Strait*  
**LIVE!**

**ON VIDEOCASSETTE**

SUGGESTED RETAIL PRICE: \$19.95

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## Ergo Catalog Chronicles Yiddish Films

**NEW YORK** A home video catalog chronicling the brief era of the Yiddish feature film has been launched by Ergo Media Inc. of Teaneck, N.J.

The company, which also markets material concerning Yiddish language and culture in other forms, is using the 90th birthday this July of one of Yiddish film and theater's biggest stars, Molly Picon, to launch the series.

Two of Picon's starring roles are among the initial releases, "Yidl Mitn Fidl (Yidl With A Fiddle)," made in 1936, and "Mamele (Little Mother)," made in 1938.

In prewar Europe and America, starting in 1928, more than 100 Yiddish sound films were made, many admittedly lost to deterioration and other causes.

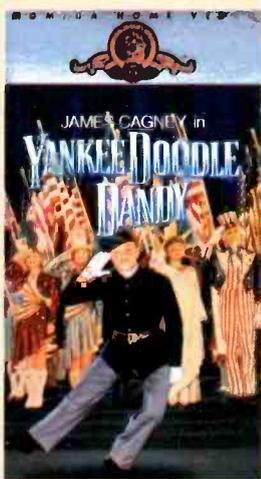
The Picon films and two others in the release, 1938's "A Brivele Der Mamen (A Letter To Mother)" and 1937's "Der Purimshpiler (The Jester)," are from the archives of Joseph Green, who produced and directed these films in prewar Poland. Green, 88, made the deal to release these films on home video with Ergo president Eric Goldman.

According to Goldman, who has mounted Yiddish film festivals in New York, the Green features and others have been restored over the past few years and contain new English subtitles with more contemporary translations. They also appear

*(Continued on page 53)*

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YANKEE DOODLE DANDY\*\*  
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Street Date: April 18, 1989



\*Suggested list price. Prices slightly higher in Canada.  
\*\* Not available in Canada.

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FOR WEEK ENDING MARCH 11, 1989

Billboard

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## TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★★ NO. 1 ★★					
1	1	7	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
2	3	4	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
3	4	6	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	2	18	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
5	5	21	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
6	6	59	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
7	7	112	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
8	10	2	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
9	11	18	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
10	12	32	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
11	22	16	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
12	14	13	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
13	16	64	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
14	18	10	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
15	8	16	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
16	19	25	GEORGE MICHAEL-FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
17	13	7	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99
18	23	19	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
19	9	125	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
20	17	20	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
21	29	188	THE SOUND OF MUSIC ▲ ◇	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
22	15	73	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
23	26	22	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
24	21	103	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
25	24	36	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
26	NEW ▶		U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	NR	24.95
27	25	51	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
28	30	13	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Fawna MacLaren	1988	NR	19.99
29	20	101	THE WIZARD OF OZ ▲ ◇	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
30	34	121	SLEEPING BEAUTY ◇	Walt Disney Home Video 476	Animated	1959	G	29.95
31	RE-ENTRY		PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	19.98
32	31	110	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
33	27	170	JANE FONDA'S NEW WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
34	37	143	MARY POPPINS ● ◇	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
35	28	6	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
36	38	45	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
37	35	2	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
38	40	21	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
39	36	28	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
40	33	30	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95

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**Matty & The Munster.** Al "Grampa" Lewis, right, clowns it up with Matt Siegel, host of the "Matty In The Morning" show on WXKS-FM "KISS 108" Boston. The actor, who starred on the 60s TV show "The Munsters," was on hand to promote his three new kid vid features, "Grampa's Silly Scaries," "Grampa's Sci-Fi Hits," and "Grampa's Monster Movies." The videos, which are hosted by Lewis, are currently available for less than \$10 from Amvest Video.

## VIDEO REVIEWS

(Continued from page 50)

season and playoff games, viewers are treated to a variety of features, including a profile of the ferocious 49er defense as well as interviews with a number of players and coaches. However, the most exciting of these specials is an all-too-brief retrospective of the team's other two Super Bowl victories.

Priced to move—though perhaps not quite as fast as Jerry Rice—this program may, on the basis of this year's closely contested Super Bowl, transcend the regional boundaries to score some impressive sell-through numbers. **R.T.R.**

**"Farm Animals," Stage Fright Productions.** 30 minutes, \$14.95.

Aimed at youngsters between the ages of 1 and 5, this program offers a delightful tour of the barnyard. Children can enjoy a se-

(Continued on page 56)

## YIDDISH FILMS

(Continued from page 51)

with yellow letters to make them easier to read against the black-and-white images.

In addition to the Green films, which carry a list price of either \$89.95 or \$79.95, the new release schedule includes a documentary film, "Almonds And Raisins: A History Of The Yiddish Cinema," a 90-minute documentary narrated by the late Orson Welles that has appeared on public TV. It carries a list of \$59.95. Another documentary, "The Jews Of Poland (Five Cities)," was made on the eve of World War II, when most of the country's Jews were murdered by the Nazis.

Other Ergo releases include "Overture To Glory," made in New York in 1940 and starring Moishe Oisher, the legendary cantor; "Yiddish: Mame-Loshin" (1979), a documentary on the Yiddish language (\$49.95); "Jewish Soul Music: The Art Of Giora Feidman," klezmer music (\$39.95); and "The Bent Tree," a four-minute animated fable (\$16.95). **IRV LIGHTMAN**

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It's America's number one sport. It always has been. And for millions of fans, memories of the game are as cherished as childhood itself. Now all of those warm recollections are preserved in *Ball Talk: Baseball's Voices of Summer...* the definitive collector's video.

*Ball Talk* features six legendary play-by-play announcers who reminisce about baseball's golden years as only they can—personally, passionately and with fascinating detail. From Bobby Thompson's "shot heard 'round the world" to the surprise Yankee comeback in the 1941 Series; from the day Jackie Robinson broke the color line to Al Gionfrido's "truly impossible" catch in the 1947 Series, they remember it all. And each memory sparks to life with rare archival footage and photographs.

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- Major city premieres with featured announcers
- National and local press interviews and features
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- Ballpark cross-promotions
- Dealer line-listing ads in major markets

Baseball is more than just a sport...it's a part of growing up. *Ball Talk* brings it all back—the great players, the great teams...and the great American announcers who share the memories with us once again.

For anyone who ever loved the game...*Ball Talk* is a keepsake to treasure forever.



**PREORDER: March 23      RELEASE: April 11**  
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## Foreign Films Fuel Firm; 'Rain Man' Tops \$100 Mil

**FOREIGN FILMS:** Connoisseur Video Collection, Los Angeles, a boutique vendor of overseas films that began shipping product last fall, is becoming a steady presence in the marketplace. The key, according to the company's Peter Kleiner, particularly with rereleases of certain titles, is "to bring something new," often by restoring footage, cleaning up prints, retaining the film's original-aspect ratio, or letterboxing subtitles. The company's best sellers to date, he says, include "Black Orpheus," "Shoot The Piano Player," and "Shadows Of Forgotten Ancestors."

The firm has 20 titles out; its goal is to become the industry's premier foreign film label while the majors remain focused on megahits and sell-through, says Kleiner. Connoisseur has also been battling pirated editions of foreign films in the marketplace. In a joint venture with Janus Films, the company's titles are exclusively distributed through Tamarelle's



by Jim McCullaugh

International Films. The domestic market has primarily been in urban center video specialty stores, says Kleiner, but recently such chains as Music Plus, Blockbuster, and RKO/Warner's Home Video have been adding titles.

Kleiner also says he hopes to engineer the first seminar devoted exclusively to the genre at the Video Software Dealers Assn.'s August confab. In April, Connoisseur plans to release the first U.S. black-and-white version of Jean Luc Goddard's "Breathless." The French director recently created an international creative-rights firestorm by agreeing to come to the U.S. to supervise its colorization.

**BOX OFFICE BITS:** MGM/UA's "Rain Man" became the first film to top the \$100 million U.S. box-office mark in 1989. According to The Hollywood Reporter, the film had done \$110 million after nine weeks in release. Universal's "Twins" is not far behind, having netted nearly \$98 million after 10 weeks in release. Other newer films that seem to be hot are MCA/Universal's "The 'Burbs," starring Tom Hanks, which took in \$11 million its first weekend; Orion's "Bill & Ted's Excellent Adventure," which netted more than \$6 million in its first week; "The Fly II," which soared to \$12 million after a week; and Paramount's "Cousins," starring Ted Danson, which scored nearly \$8 million during its first week.

According to MCA, "The 'Burbs" registered the biggest opening-weekend box-office gross ever for a motion picture released in the first quarter of the year. During its first four days of release—Feb. 17-20—the per-screen average was \$5,690.

**NEW PLAYER:** Shapiro Glickenhau Entertainment, an L.A. production company, plans to begin its own home video arm with a title called "Red Scorpion," starring Dolph Lundgren. A theatrical release is set for April with an August video date planned. Peter Pittuti, formerly senior VP of sales and marketing for **Celebrity Home Entertainment** and sales VP for **Media** prior to that, will run the new division. At the moment, the company is in negotiations with independent wholesalers for distribution. Price points are expected to range from \$79.95-\$89.95. Other upcoming titles include "Moontrap," "Force March," "Wizard Of Speed And Time," and "Shock Troop."

**LASER SCANS:** The original "The Blob" was actually a wide-screen presentation in color, not the black-and-white version most viewers were introduced to on television. The Criterion Collection is presenting it in its original format on a \$49.95 CLV laserdisk. The company is also putting out the uncut version of Akira Kurosawa's "Seven Samurai," a four-disk set in the full feature CAV format at \$124.95. Warner Home Video has issued two laserdisk versions of Steven Spielberg's "Empire Of The Sun." The extended-play version includes "The China Odyssey," a documentary on the making of the movie. Image Entertainment has inked a deal with MGM/UA Home Video to license and distribute 28 titles from its film library, including "The Pope Of Greenwich Village," "Entre Nous," and "Rollerball." The studio also has pacts with The Criterion Collection and LDC America. Incidentally, LDCA says the initial pressing on "E.T. The Extra-Terrestrial" was 72,500, making it the biggest-selling laserdisk to date.

**SHORT TAKES:** To celebrate Charlie Chaplin's 100th birthday in April, Key Video is permanently reducing the price on 11 of his most notable titles—including "City Lights," "Modern Times," and "The Great Dictator"—to \$19.98. Jane Fonda received a career achievement award March 2 at Video Review magazine's ViRA Awards in L.A. In order to highlight its April release of "Dakota," HBO Video is packaging the cassette in a gold-foil-wrapped cassette box to make the close-up of Lou Diamond Phillips stand out. Republic's "Shame," a drama starring Deborah-Lee Furness and arriving in stores March 22, will be in Erol's Discovery Series program. New World Video has acquired rights to a 1984 Kevin Costner film, "Gunrunner," from Video Voice Inc.

FOR WEEK ENDING MARCH 11, 1989

Billboard

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
★★ NO. 1 ★★						
1	1	113	CALLANETICS ◊	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	6	5	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Her first all-around regimen designed to accommodate all fitness levels.	29.98
3	2	19	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Advanced version of the Callanetics deep-muscle movement program.	24.95
4	4	113	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◊	Lorimar/LightYear Ent. Warner Home Video 070	A fun and effective alternative to traditional dance aerobics.	29.98
5	3	113	JANE FONDA'S NEW WORKOUT ◊	Lorimar/LightYear Ent. Warner Home Video 069	Beginner and advanced routines designed to strengthen and tone.	29.98
6	8	7	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	This combination of exercise and proper diet gets you in top shape fast.	19.99
7	5	51	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
8	10	17	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	This unique program emphasizes burning fat and losing weight.	19.95
9	7	113	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
10	15	99	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	19.99
11	NEW▶		ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	T.V. & movie personality Angela Lansbury gives tips on becoming a success.	29.95
12	14	95	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Warner Home Video 046	Designed for pregnant women who want to keep in shape.	29.98
13	11	113	JANE FONDA'S EASY GOING WORKOUT ◊	Lorimar/LightYear Ent. Warner Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	29.98
14	13	55	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
15	16	99	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Warner Home Video 051	Strenuous exercise program designed for experienced exercisers.	29.98
16	17	109	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.99
17	12	113	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
18	9	113	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	14.95
19	19	7	DENISE AUSTIN'S SUPER STOMACHS	Parade Video 27	A safe program to help develop rock-hard tummies.	19.95
20	18	45	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Warner Home Video 076	Exercise techniques are performed employing the use of basic weights.	29.98
<b>BUSINESS AND EDUCATION™</b>						
★★ NO. 1 ★★						
1	6	113	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
2	2	35	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
3	3	109	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
4	1	71	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
5	4	109	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
6	10	101	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
7	8	69	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
8	15	17	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95
9	13	3	LOTUS 1-2-3 LEVEL II	The Video Professor	Learn advanced commands, creating and saving data plus basic graphs.	19.95
10	NEW▶		INTRODUCTION TO LOTUS 1-2-3	The Video Professor	Design & print spreadsheets, Lotus screen format, cells and rows.	19.95
11	NEW▶		SPEEDREADING	Warner Home Video	Speedreading made easy through simple step by step instructions.	39.95
12	11	111	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
13	14	31	HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
14	NEW▶		LOTUS 1-2-3 LEVEL III	The Video Professor	A final graduate level course in advanced Lotus spreadsheet applications.	19.95
15	12	109	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95

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## HBO, THAMES PACT

(Continued from page 50)

ing for HBO, noted that a 1983 deal between Thames and HBO Video, which was then known as Thorn/EMI Home Video, brought the U.S. supplier such titles as "The Wind In The Willows," "The Royal Wedding," "Edward And Mrs. Simpson," "Danger Mouse," and the acclaimed 26-volume "World At War" series.

Stolzman called the renewed pact between the two companies "an incredible opportunity to provide fresh new programming [that was] never before available to the video industry. In the past few years the entire sell-through market has opened up and new programs spanning the many genres are in great demand," she said.

Stolzman said that other Thames titles slated for distribution by HBO include "Reilly, Ace Of Spies," the story of super spy Sidney Reilly; such children's videos as "Duckula" and "Danger Mouse"; documentaries, including "Buster Keaton: A Hard Act To Follow" and "The Third Reich," a chronicle of Germany during Adolf Hitler's rule; and such silent films as "The Thief Of Bagdad," "Broken Blossoms," "The General," and "Our Hospitality."

HBO plans to package the videos with a new Thames Video Collection logo and will include inserts in each tape calling attention to other tapes in the line.

AL STEWART



Cecil B. DeMille, the legendary director, is featured in "The Autocrats," one of 13 programs slated for release in HBO Video's "Hollywood" series. HBO obtained the rights to these and other sell-through titles as the result of a new acquisition pact with U.K.-based producer Thames Video International. The titles in the "Hollywood" series will be released April 19 for a list price of \$19.99 each.

**Four film makers are traveling the country in a mobile home to peddle their video ... see page 62**

**FOR THE MILLIONS WHO WERE BORN TO SIT!**

"The hippest, funniest and, possibly, lowest-impact exercise tape to hit the vid market"  
— PLAYBOY MAGAZINE

"This workout spoof could make Melman the guru of transcendental vegetation."  
— ENTERTAINMENT TONIGHT

**couch potato**  
WORKOUT



**\$19.95**

SUGGESTED  
RETAIL  
PRICE



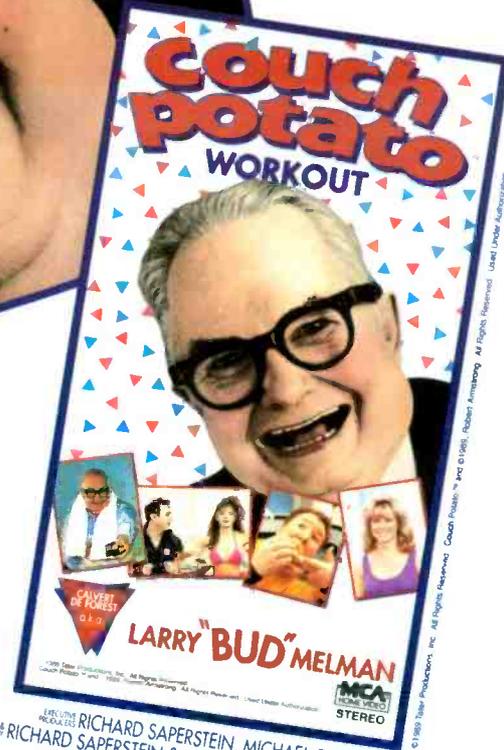
The perfect gift at just \$19.95 suggested retail — for birthdays, weddings, Father's Day or Graduation (for those little taters who are aspiring potatoes).



The most outrageous video of the year, backed by an extensive publicity and promotional campaign.



Spud-sized posters available.



EXECUTIVE PRODUCERS RICHARD SAPERSTEIN, MICHAEL CORSO  
PRODUCED BY RICHARD SAPERSTEIN & CRAIG ULLMAN  
WRITTEN BY BILLY ARNELL  
DIRECTED BY BRIAN CURY

**STREET DATE: APRIL 13, 1989**

**ON VIDEOCASSETTE!**

Color/35 Mins. Not Rated VHS Beta Hi Fi Stereo Videocassette #80860

How two boys worlds apart  
become the best of friends.



## mac and me

Out of this world and into your heart.

A mysterious alien creature has  
accidentally landed on Earth.  
He's lost, frightened and in  
desperate need of a friend.  
Luckily for him, he's about to  
find one...

"STANDEE AVAILABLE CONTACT YOUR DISTRIBUTOR"

**ORDER CUT OFF DATE: MARCH 14**

**STREET DATE: MARCH 30**

An R.J. LOUIS Production "MAC AND ME" CHRISTINE EBERSOLE JONATHAN WARD KATRINA CASPARY LAUREN STANLEY  
And Introducing JADE CALEGORY Music By ALAN SILVESTRI Music Supervisor BROOKS ARTHUR Editor TOM WALLS Director of Photography NICK McLEAN  
Executive Producers MARK DAMON · WILLIAM B. KERR Written By STEWART RAFFILL AND STEVE FEKE Produced By R. J. LOUIS Directed By STEWART RAFFILL  
ORION HOME VIDEO Primes By DeLuxe © 1988 THE MAC AND ME JOINT VENTURE. ALL RIGHTS RESERVED PC PARENTAL GUIDANCE SUGGESTED  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN Some Tracks Available On Cartridge  
Closed Captioned by A.D.I. Used with Permission. © 1989 ORION HOME VIDEO. ALL RIGHTS RESERVED An ORION PICTURES Release



**Looking For Clues.** Academy Award-winning actors Michael Caine, top, and Ben Kingsley star in the comedy "Without A Clue." Slated for release by Orion Home Video on May 25 for a list price of \$89.98, the film offers a new twist on super sleuth Sherlock Holmes. Dr. Watson (played by Kingsley) is the true mastermind of the crime-solving duo, while Holmes (Caine) is a bumbling incompetent.

### VIDEO REVIEWS

(Continued from page 53)

ries of close-ups of pigs, cows, horses, sheep, and other farm animals behaving as they really do. It is a very simple approach to the subject, and adults will probably find the absence of production values somewhat disconcerting. However, very young children ask far less of their programs than their older counterparts. Young people seem to be far more interested in the "what" of a program rather than the "how," and that fact may work to this effort's advantage.

In fact, if this unpretentious little program strikes the same responsive chord in other children that it did with one 2-year-old who watched it, this may well become an "under 5" cult favorite. R.T.R.

"The Frontline Generals," Parade Video, 30 minutes, \$9.95.

During World War II, America's involvement in the European theater was under the command of Gen. Dwight Eisenhower. Fortunately, Eisenhower had two of the finest military minds this country has ever produced—Omar Bradley and George Patton—in the field. This program traces the way these two very different men conducted themselves during that most trying of times. Unfortunately, any attempt to discuss the influence of these two men and the impact they had on the war in a mere 30 minutes must by its very nature seem superficial, and this program is no exception.

Little or no background is given on either man, and the assumption  
(Continued on next page)



**Basket Case.** Amanda Donohoe is the mysterious Lady Sylvia in "The Lair Of The White Worm," a film that one critic described as "an original, fun-filled nightmare." The horror/thriller film, which was directed by Ken Russell, follows four people caught in a threatening web of pagan terror. It is slated for release from Vestron Video May 10 for a list price of \$89.95.

## VIDEO REVIEWS

(Continued from preceding page)

seems to be that the only ones watching the program will be steeped in the history of World War II. Although the newsreel footage is interesting, it simply cannot carry the entire program, and the narration by actor Monte Markham is little help. Although history buffs will love this program, those seeking to learn about Patton and Bradley would be best advised to look somewhere else.

R.T.R.

**"Sports Illustrated's Boxing's Best: Tyson And The Heavyweights," HBO Video, 52 minutes, \$19.99.**

Mike Tyson is joined by BBC reporter Harry Carpenter, who elicits the Champ's opinions on his predecessors as heavyweight champion. By means of videotape, viewers can enjoy footage of all the great champions, including Jack Johnson, Jack Dempsey, Joe Louis, Rocky Marciano, and Muhammad Ali. Although Tyson offers little in the way of insight, Carpenter is able to provide a sense of chronology and offer a sound historical perspective. Lovers of the fight game will savor the highlights and appreciate the fact that they have all been assembled on a single program.

The program contains a notable omission: Joe Frazier receives scant treatment. However, fans of Tyson will probably enjoy the color sequences that briefly chronicle his rise to the top. Although this program is no knockout, it may do well on such points as the price and the name recognition of Tyson and Sports Illustrated.

R.T.R.



**TOM HULCE    RAY LIOTTA    JAMIE LEE CURTIS**

# DOMINICK & EUGENE

They're twin brothers on their own. Eugene is a medical student. Dominick is a little slow, the result of a childhood accident. It's Dominick's job as a garbage collector that's putting Eugene through school. But there's something in their past that could bring them closer together...or tear them both apart.

**"It's a winner! It's a winner!  
This movie made me laugh, it made me cry,  
it made me feel good about people."**

—Bill Harris/Rex Reed, *AT THE MOVIES*

**ORDER CUT-OFF DATE: APRIL 11th.    STREET DATE: APRIL 27th.**

A FARRELL/MINOFF Production    A ROBERT M. YOUNG FILM "DOMINICK AND EUGENE"  
TOM HULCE RAY LIOTTA and JAMIE LEE CURTIS    Music Composed and Conducted by TREVOR JONES    Costumes by HILARY ROSENFELD  
Production Designer DOUG KRANER    Associate Producer LEE R. MAYES    Director of Photography CURTIS CLARK    Editor ARTHUR COBURN  
Screenplay by ALVIN SARGENT and COREY BLECHMAN    Story by DANNY PORFIRIO    Produced by MARVIN MINOFF and MIKE FARRELL  
Directed by ROBERT M. YOUNG

PG-13 PARENTS STRONGLY CAUTIONED  
Some Material May Be Inappropriate for Children Under 13

DOLBY STEREO  
Prints by DeLuxe

Original Motion Picture Soundtrack Available on Cinedisc Records, Cassettes and Compact Discs

An ORION PICTURES Release

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Closed Captioned by NCI. Used with Permission.

**ORION**  
HOME VIDEO

☐ Closed Captioned. In VHS and Beta. Hi-Fi Stereo.

## Cooper Sees Challenge At Erol's Looks Forward To Store-Level Contact

BY EDWARD MORRIS

NASHVILLE "The nice thing about a company-owned operation is that you have the ability to take a program, develop it, and implement it exactly the same throughout the system," says video veteran Troy Cooper.

Now executive VP of the National Video division of West Coast Video, Cooper will move to the VP of operations slot at Erol's at the end of March (Billboard, March 4).

"I've been active in franchising now for five or six years," he says. "The challenge with Erol's is that they're not a franchising organization. They own all their own stores. So it gives me an opportunity to have a little more direct control of what's going on at the customer level. . . . When you're in a franchise organization, you can develop lots of concepts and ideas. But they're only as good as how well they're implemented at the store level."

Cooper and a partner got involved in the video business in 1980 with a single outlet, Video Store Galore. They expanded to six stores and then decided to sell Video Galore franchises from their Lafayette, La., headquarters. From August 1983 until January 1985, when they sold their opera-

tion to National Video, the partners opened 21 stores throughout the Southeast.

After the sale, Cooper joined National Video as director of operations. In eight months, he moved

### Nonfranchised company offers new opportunities

up to executive VP.

He has been running National Video for West Coast Video from National's Portland, Ore., headquarters and was slated to be transferred to West Coast's Philadelphia headquarters until he accepted the Erol's job, which will switch him to that company's headquarters in Springfield, Va.

Cooper says he thinks the trend toward consolidation will continue and that the big chains will take an "ever-increasing percentage of the business." He is attracted to Erol's Discovery plan to focus consumer attention on "lower A product and higher-quality B product" and on the Movie Tips program that alerts consumers who are returning videos to themes and stars that parallel those of the titles they've checked out before.

Looking ahead for the industry, Cooper contends: "We've still got the challenge of satisfying the consumer demand for not only depth of copy but also breadth of copy. I think we have to address both issues, which is why many stores are moving to larger bases of titles, with 5, 6, 7,000 titles. And [we have to deal] with satisfying depth of copy. The pay-per-transaction program is one way of doing that—at least it appears to be that way. But there may be other solutions along the same line.

"[New] titles are drawing the customers into the store, but part of our job is to show the public that there's a lot more there than new releases. One thing we're all going to face is how to move the customer to other product areas and get them to rent and even purchase videos in these areas."

In spite of the dominance of chains, Cooper says there is a place for independents who have "large, nice stores" and "who've learned how to manage the business correctly, even if they own one store." Not so, he predicts, for the traditional mom-and-pop outlets. "If you're referring to stores that have got 1,000 square feet and 3,000 movies, I think they're destined to not be around very long."

## But Chain Says Its Primary Business Is Still Music

### Turtle's Experiments With Vid-Only Format

BY RUSSELL SHAW

ATLANTA Beset by substantial competition from superstore leader Blockbuster Video and the imminent invasion of West Coast Video, Turtle's Records & Tapes is testing a new video-only format at Turtle's Super Video.

The first Turtle's Super Video opened last month at a new strip center in a demographically diverse middle-class neighborhood on Atlanta's north side. The 5,000-square-foot store has 10,000 pieces. Most videos rent for \$2.50 for two days and three

nights, a rate identical to regular Turtle's stores but 50 cents less than competitor Blockbuster. In deference to the chain's main identity as a music retailer, music videos are renting for \$1.50 for the same length of time.

Like Turtle's combo outlets, Turtle's Super Video concentrates on rentals as opposed to sell-through and is decorated in the chain's green-and-yellow signature colors.

But unlike its music/video stores, Turtle's Super Video is totally dedicated to the video format. Reflecting the frequent late-evening impulse demand for video rentals, Turtle's Su-

per Video will be open 10 a.m. through midnight seven days a week, compared to 10 a.m. through 11 p.m. for regular Turtle's stores.

Contrary to its traditional high advertising and promotional profile, however, Turtle's is adopting a low-key persona for its latest venture. The main message to date has been a direct-mail piece sent to adjacent ZIP code areas. The mailed card promises the bearer a free rental if presented by March 15.

Despite the mailing, chain officials are not overdramatizing the significance of Turtle's Super Video. "It's not a big thing with us," says Wyn King, senior VP of corporate development for Turtle's. "It's just a test. Our primary business is still music."

King will not comment on whether the Turtle's Super Video experiment is a competitive move, but industry observers think the new logo is preventive maintenance against a possible erosion of their video business by aggressive video-only rivals.

"I think they are pretty happy how video is going for them presently, but they are possibly a little concerned they will lose some of their video business to the video chains coming in," says Steve Rosenberg, owner of Atlanta-based three-store chain Premiere Video and immediate past president of the Video Software Dealers Assn.'s Georgia chapter. "They think of themselves as the only major video chain in the city, but consumers think of them as a record store that handles video. They want to see what they can do to change that."



**Clown Prince.** Baseball's premier clown, Max Patkin, who played himself in "Bull Durham," visited the home of the real-life Durham Bulls to plug the film's Orion video release. The event, held at one of Durham, N.C.-based North American Video's stores, drew coverage from local TV and radio stations. On deck, from left, are North American president Gary Messenger; Patkin; Jeff Booker, the chain's marketing director; and Gary Costello, Orion Home Video's Atlanta-based sales representative.

# COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES\*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
<b>AU REVOIR LES ENFANTS (PG)</b> Gaspard Manesse Orion/\$79.98	3/14/89 (3/30/89)	\$4.5 (54)	Poster, Brochure
<b>BABETTE'S FEAST (G)</b> Pouel Kern, Bodil Kjer Orion/\$79.98	3/14/89 (3/30/89)	\$4.2 (43)	Poster, Brochure
<b>INTO THE FIRE (R)</b> Susan Anspach, Olivia D'Abo Vestron/\$79.98	3/8/89 (4/5/89)	\$0.0214 (13)	Poster
<b>LOVE AT STAKE (R)</b> Barbara Carrera, Stuart Pankin Nelson/\$89.98	3/14/89 (3/30/89)	NA (NA)	Poster, Admats
<b>MAC AND ME (PG)</b> Christine Ebersol, Jonathan Ward Orion/\$89.98	3/14/89 (3/30/89)	\$6.2 (1317)	Poster, Brochure
<b>MONDO NEW YORK (NR)</b> Rick Aviles, Phoebe Legere MPI/\$59.00	3/13/89 (3/29/89)	\$0.1932 (7)	Flyer, Poster
<b>PARTY LINE (R)</b> Leif Garrett, Greta Blackburn Sony/\$89.95	3/10/89 (4/7/89)	\$0.1548 (79)	Poster, Brochure, Admats
<b>PLATOON LEADER (R)</b> Michael Dudikoff Media/\$89.95	3/8/89 (3/22/89)	\$1.3 (339)	Poster, Counter- card
<b>RETURN (R)</b> Karlene Crockett, Frederick Forrest Academy/\$79.95	3/9/89 (3/30/89)	NA (NA)	Sell Sheet
<b>ROCKET GIBRALTAR (PG)</b> Burt Lancaster RCA/Columbia/\$89.95	3/14/89 (3/30/89)	\$0.1873 (21)	Poster
<b>TROMA'S WAR (R)</b> Carolyn Beauchamp, Sean Bowen Media/\$79.95	3/8/89 (3/22/89)	NA (NA)	None

\* INFORMATION FURNISHED BY VIDEO FORECASTER.

### OTHER TITLES

<b>BREATHLESS</b> Richard Gere Video Treasures/\$9.98 Prebook cutoff: none; Street: none	<b>HARRY AND SON</b> Paul Newman, Robby Benson Video Treasures/\$9.98 Prebook cutoff: none; Street: none
<b>CHILLERS</b> Jesse Emery, Marjorie Fitzsimmons RaeDon/NA Prebook cutoff: 2/14/89; Street: 2/27/89	<b>HOTEL NEW HAMPSHIRE</b> Jodie Foster, Rob Lowe Video Treasures/\$9.98 Prebook cutoff: none; Street: none
<b>THE CLAN OF THE CARE BEARS</b> Animated Fries/\$14.95 Prebook cutoff: 3/9/89; Street: 3/28/89	<b>THE ISLANDER</b> Kit Wholian, Jeff Weborg New Star/\$79.95 Prebook cutoff: 3/3/89; Street: 3/28/89
<b>CLASS</b> Jacqueline Bisset, Rob Lowe Video Treasures/\$9.98 Prebook cutoff: none; Street: none	<b>OFF THE MARK</b> Mark Neely, Terry Farrel Fries/\$19.95 Prebook cutoff: 3/9/89; Street: 3/28/89
<b>DR. WHO: THE DAY OF THE DIALEKS</b> Tom Pertwee Playhouse/\$19.98 Prebook cutoff: 3/2/89; Street: 3/22/89	<b>RIDERS TO THE SEA</b> Geraldine Page, Amanda Plummer Diamond/\$59.98 Prebook cutoff: 3/3/89; Street: 3/29/89
<b>DR. WHO: THE DEADLY ASSASSIN</b> Tom Baker Playhouse/\$19.98 Prebook cutoff: 3/2/89; Street: 3/22/89	<b>WHITE HOT</b> Robby Benson, Tawny Kitaen Academy/\$89.95 Prebook cutoff: 3/6/89; Street: 3/29/89
<b>DR. WHO: THE FIVE DOCTORS</b> Tom Baker, Tom Pertwee Playhouse/\$19.98 Prebook cutoff: 3/2/89; Street: 3/22/89	<b>WISH YOU WERE HERE!</b> Emily Lloyd, Tom Bell, Jesse Birdsall Fries/\$19.95 Prebook cutoff: 3/9/89; Street: 3/28/89
<b>DUCKS UNDER SEIGE</b> Documentary Vestron/\$29.98 Prebook cutoff: 3/8/89; Street: 4/5/89	<b>WOOD STORK: BAROMETER OF THE EVERGLADES</b> Documentary Vestron/\$29.98 Prebook cutoff: 3/8/89; Street: 4/5/89
<b>GALAPAGOS: MY FRAGILE WORLD</b> Documentary Vestron/\$29.98 Prebook cutoff: 3/8/89; Street: 4/5/89	<b>YELLOWBEARD</b> John Cleese, Peter Boyle, Marty Feldman Video Treasures/\$9.98 Prebook cutoff: none; Street: none

To get your company's new video releases listed, send the following information—title, performers, distributor, manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Vid Music Plus Diversifies Via Unique Ideas

BY EARL PAIGE

LOS ANGELES Herb and Dawn Wiener believe diversification of product lines and a willingness to try almost anything can sustain the growth of their Home Video Plus Music chain in Austin, Texas.

As an example of how Video Plus tests new ideas, Dawn Wiener says the chain is planning an all-Nintendo store as an annex to its largest outlet. "That way," she says, "if it doesn't work out, it will not be a reflection on the chain in

### 'I've argued with distribs for years to look into PPT'

the eyes of the public."

In the past few months, the Wieners have acquired five former National Video stores and closed one of them—bringing the number of stores to 11 and employees to 80. At press time, the acquisition was still under negotiation, said the Wieners, who declined to disclose details.

All the same, plans are far enough along that Herb is talking about pay-per-transaction. "We inherited it," he says, referring to the program developed by National Video before the chain sold its franchise division to West Coast Video.

"We're going in with 45 copies of 'Die Hard' and 'Bull Durham' per store," says Herb of the first PPT inventory.

Long advocates of innovative distribution, the Wieners were disappointed that Orion Home Video discontinued its PPT trial.

"We put in 80 copies of 'Colors' per store, but there hasn't been enough time or enough of a commitment on PPT to give us any good indications of its potential," says Herb Wiener. "I have argued with distributors for years to look into something like PPT. I think retailers would like it if there weren't a perception of the studios spying on them, if PPT were less complex and expensive to set up."

From her point of view, Dawn Wiener is convinced video distribution is in for more changes. "I look for more and more stores being put on direct."

The Wieners attend several trade shows and Dawn heads the Video Software Dealers Assn. central Texas chapter. "You have to have 5,000-6,000-and-up square feet and thousands of movies," she observes. "Otherwise, you're not going to be in business much longer."

The newest Home Video Plus Music store, not counting the acquired National Video units, is 6,200 square feet and will stock 10,000 rental pieces. "We'll have all the Beta in the chain in that one store," says Herb.

A former antique retailer, Herb  
(Continued on next page)

# THIS VIDEO'S A SLAM DUNK!

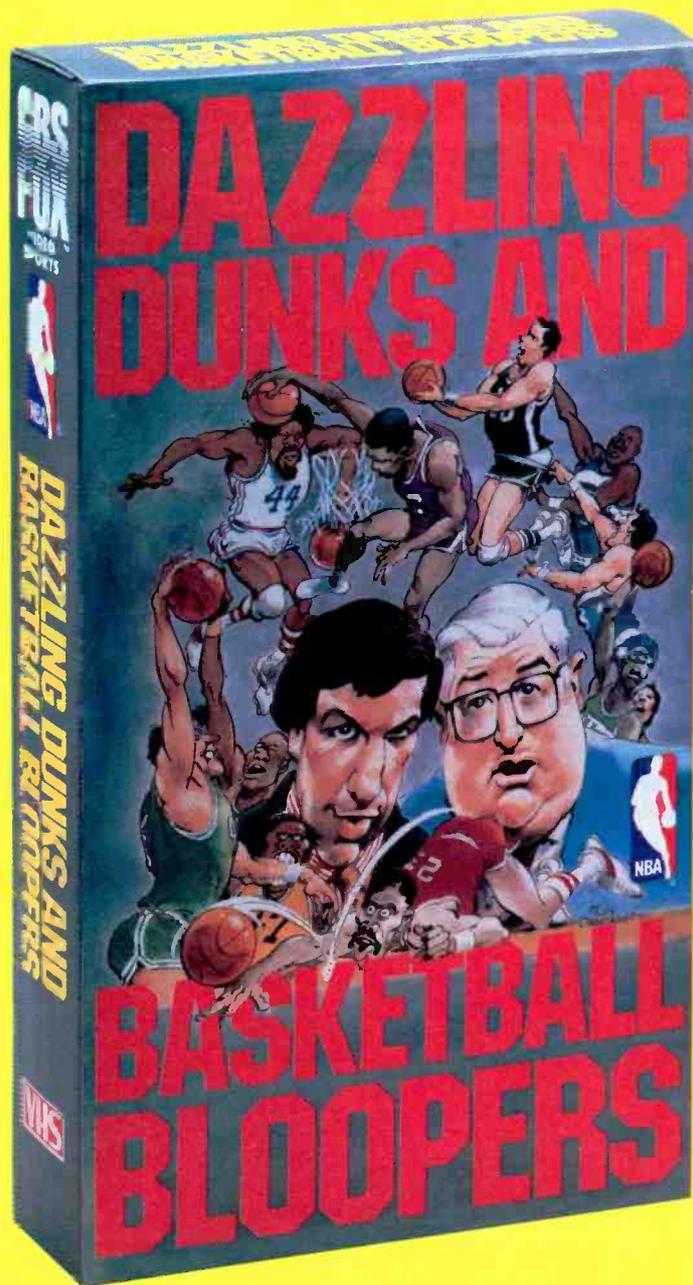
There's only one thing more fun than watching "DAZZLING DUNKS AND BASKETBALL BLOOPERS." And that's selling it!

This hilarious collection of dunks and clunks will make basketball fans delirious...and turn on people who have never even seen a game!

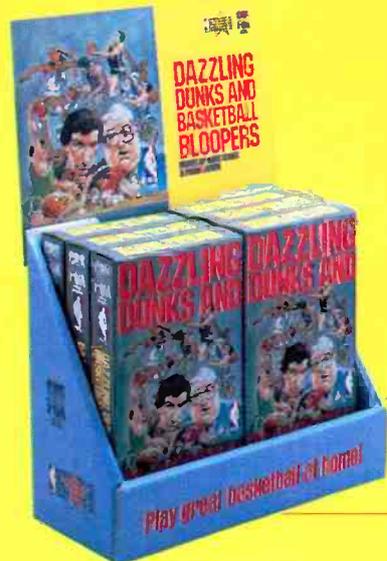
#### "DAZZLING DUNKS AND BASKETBALL BLOOPERS" IS:

- A collection of past and present superstars of the NBA in their most embarrassing moments.
- Hosted by Marv Albert and Frank Layden.
- The tape that everyone's been asking for. Sports Illustrated has been promoting this title with intensive TV advertising for months! Consumer awareness is very, very high—and that means big sales at retail!
- Available in a self-shipping 6-pack counter display. Just open it up and watch them go!
- Perfectly timed for release at the peak of the current NBA basketball season—Street Date: 4/6/89.
- A great gift and an irresistible impulse item for your stores.
- Priced to dazzle and move at only \$14.98 suggested retail.
- Available from CBS/FOX Video Sports and NBA Entertainment.

**THIS ONE'S A BALL TO WATCH...AND SELL!**



**\$14<sup>98</sup>**  
SUGGESTED RETAIL PRICE



CATALOG NUMBER: 2229

6-PACK CATALOG NUMBER: 2259



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## VIDEO MUSIC PLUS CHAIN SEES DIVERSIFICATION AS KEY

(Continued from preceding page)

believes his retail experience meshes well with Dawn's background in real estate. They opened their first store in July 1985 and steadily expanded the operation. The second store opened in late '85, two more opened in 1986, and a fifth store bowed in 1987; meanwhile, the units grew larger. Last year, No. 6 opened in July and No. 7 in December. The average size of

the stores is 5,000 square feet.

Although the chain carries VCRs, TV sets, camcorders, and smaller electronics, Herb says, "Only a small proportion of our sales are hardware."

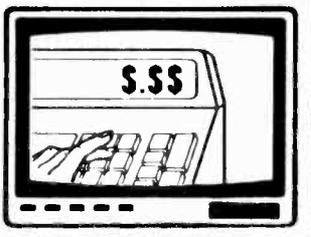
Even though Herb and Dawn are sold on the superstore concept, they remain skeptical about the total Blockbuster Entertainment and Major Video approach. They

agree that enormous selection and strategic location are prime requirements but question the rental pricing strategy of \$3 for three evenings. "I just don't see how they generate enough turns at that rate," says Herb.

At the same time, Home Video Music Plus is about to change its rental pricing soon, he says, "because Austin is becoming so competitive." In the past year, five

(Continued on next page)

## STORE MONITOR



by Earl Paige

This is the first installment of what will be a weekly column dedicated to coverage of the video retail scene.

**PIZZA HUT VIDEO:** It's only conversation, but they're saying Pizza Hut could be considering a sell-through assortment of video in its outlets, tied to food purchase. Pizza Hut has about 6,400 units in the U.S., confirms corporate staff in Wichita, Kan., who say nothing concrete about a video venture. "There are lots of tests going on," one executive offers.

**WHERE'S VIDEODISK?** It's emerging fast, even though skeptics still call it the "10-year overnight success." Two of the most enthusiastic boosters are **Mary Kate McLaine**, owner of five-year-old **Video Laser** in the far-south suburb of Mission Viejo, Los Angeles, and manager **Martin Richman**. "We feel the home theater trend is well under way," says Richman, who adds that he saw the market coming years ago while searching for a stereo system for a TV set. The 2,100-square-foot, exclusively videodisk store has seen its hardware ratio climb from 50% to 70% recently "due to all the big-screen interest," Richman says. As for sales vs. rental of software, he suggests retailers consider gross profit. "It's far greater in rental," he says. Video Laser has an unusual rental program, with 2,000 titles available. Yearly membership dues are \$109, but a six-month fee is also available at \$79. A \$60 security deposit is refundable at the end of the membership period. Members can check out one disk for three days for free. And they can exchange that platter as often as desired without charge. A late charge of \$1.50 per day applies. Additional disks, beyond the one freebie, are \$2.50 for the three days (same as a nonmember rental). "Three days is a matter of convenience, and people rent more," says Richman. "It takes away that panic of not having remembered to return it, or the hassle of another trip. We rent to people who are farther away, too."

**AVA ADDS SERVICES:** American Video Assn. top gun **John Power** claims the suburban Phoenix-based buying co-op and trade group is burgeoning after its first year of member ownership. New services include a \$400 annual rental merchandising program called **Reviewers Choice** that basically identifies "sleepers, gems, and other must-see movies," compiled in a counter-top binder for quick use in advising customers. Also new: a \$200 package "that puts a store in the camcorder battery business with six different batteries"; a blank-tape variety pack of T-120s (Fuji, JVC, 3M, and a Universal brand); and a debt collecting service. "Our computers allow us to do this for members, sending a weekly letter for six weeks, then following up with reports to a credit bureau and notification we are turning the debt over to an attorney," Power says. AVA has 3,000 members with an average 1.9 stores each and will hold its convention April 13-16 at New Orleans' Fairmont Hotel.

**RENTING SOFTWARE:** The sudden rush retailers are discovering in renting Nintendo video games may be just a taste. "A lot of our dealers are renting computer software. It's on the horizon," says **Joe Lobue**, branch manager VPD, Ontario, Calif.

**MOONWALKING:** Retailers and wholesale reps continue to debate the strength of music video in the wake of the success of **Michael Jackson's "Moonwalker," Bruce Springsteen's** anthology, and **U2's "Rattle And Hum"** (Billboard, Feb. 25). Some sources are questioning whether vendors with music video really understand the specialty-store mind set and buying procedures. There is even debate on this within given retail firms—and a reluctance among several to point fingers at any one supplier. Some specialty-chain buyers are grumbling about unreliably announced street dates, sporadic deliveries, and a general lack of advertising support, ad slicks, posters, and so on.

Erol's buying staff understands all this, but the chain did not experience the problems with "Moonwalker" that other chains report, according to **Vans Stevenson**, director of public relations. Still, he says, "We did not buy [Jackson] as aggressively as we should have."

Contrasting Jackson and Springsteen, Stevenson is trying to understand both the label's and Erol's perspectives. "We still anticipated well on Jackson. You have an artist that has influenced three generations, there's mass demographics. Springsteen is more of a niche artist. Also, it's an anthology, not a lot of new material. We did not see the advertising [from CBS Music Video Enterprises and distributors] for Springsteen. There was not a lot of point-of-purchase available." Yet, the CBS items have paced a record month at 187-store Erol's, where piece sales went from 16,443 a year ago to 31,946 units, according to a tally made with seven days left in February. Both music tapes were eclipsed, however, on the President's Day weekend when "Sports Illustrated's 25th Anniversary Swimsuit Video" catapulted atop Erol's sellers.

**ADD PROFITS:** A panel topic on how dealers can make extra profits led to mention and discussion of 31 items at a recent Southern Calif. Video Software Dealers Assn. meeting. President **John English**, whose **MultiVideo** store in Bellflower, Calif., epitomizes add-on categories, led the session and put Nintendo rental right at the top. On carrying videodisks, he said, "The time has come." English also likes Beta: "It brings us customers from 10 miles away, on VHS it's two miles." MultiVideo's walls are loaded with hundreds of accessory items. "Video dubbing cables—the gold ones—sell 15 pieces and you've paid the electric bill for the month," said English, who is also a booster of in-store photo processing. "We have ours picked up by an outside processor—we make 30%, and there's no investment." Among more fresh ideas from the panel and audience: renting audio books, installing a key-making machine, and selling food items, including "gourmet popcorn," said **Carol Pough**, co-owner of **Video Cassettes Unlimited**, Santa Ana, Calif., a chapter and VSDA national board member. "I can't believe how well it does," she said.

**ADD HEADACHES:** Certain add-ons bring their own challenges and caveats—as with VCR repair, a lucrative add-on service. Southern California chapter director **Sheldon Feldman**, owner of **Picture Show**, Huntington Beach, advises being sure the store is licensed with the state. "You can become a sublicensee of the repair shop if you are sending your repairs outside. It's \$140 a year for the license." Equipment rental is also viable. "We rented out all our camcorders on Christmas Eve, including six new models. We just told them there were no scratches on them, and if we find any when they come back, we know who did it," English said. Also outlined were the incredible profits on frozen yogurt—but dispensers require health-code-stipulated installations "and all kinds of weird stuff," said English.



**Chocolate Discovery.** Director Keith Gordon, far left, traveled to Washington, D.C., for the debut screening of "The Chocolate War," a theatrical release that will be included in the Erol's chain's "Discovery" program when the title is released on video. Joining Gordon for the kickoff, from left, were Ray Ydoyaga, Cineplex Odeon; Michael Olivieri, president of Forum Home Video; Melanie White, Ingram Video account executive; Joyce Woodward, Erol's rental buying manager; Bill Nuhn, new release buying manager; and Mena Young, assistant manager.

FOR WEEK ENDING MARCH 11, 1989

Billboard

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★★ NO. 1 ★★		
1	1	21	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
2	2	73	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
3	3	180	<b>DUMBO</b> ♦ Walt Disney Home Video 24	1941	29.95
4	4	124	<b>SLEEPING BEAUTY</b> ♦ Walt Disney Home Video 476	1959	29.95
5	5	143	<b>ALICE IN WONDERLAND</b> ▲ ♦ Walt Disney Home Video 36	1951	29.95
6	6	77	<b>AN AMERICAN TAIL</b> ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
7	7	38	<b>MICKEY COMMEMORATIVE EDITION</b> Walt Disney Home Video 690	1988	14.95
8	9	18	<b>RAFFI IN CONCERT WITH THE RISE &amp; SHINE BAND</b> ◊ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
9	12	4	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING...</b> Family Home Entertainment 23980	1989	14.95
10	8	143	<b>WINNIE THE POOH AND TIGGER TOO</b> ♦ Walt Disney Home Video 64	1974	14.95
11	16	20	<b>THE THREE CABALLEROS</b> Walt Disney Home Video 411	1945	29.95
12	11	19	<b>TEEN MUTANT NINJA TURTLES: HEROES...</b> Family Home Entertainment 23978	1988	14.95
13	14	129	<b>WINNIE THE POOH AND THE HONEY TREE</b> ♦ Walt Disney Home Video 49	1965	14.95
14	13	5	<b>TEEN STEAM</b> J2 Communications J20029	1988	19.95
15	19	92	<b>DISNEY'S SING ALONG SONGS: HEIGH-HO!</b> Walt Disney Home Video 531	1987	14.95
16	17	5	<b>DINOSAURS, DINOSAURS, DINOSAURS</b> Twin Tower Video	1988	14.95
17	21	38	<b>MICKEY AND THE BEANSTALK</b> Walt Disney Home Video 691	1988	14.95
18	15	11	<b>THE JETSONS MEET THE FLINTSTONES</b> Hanna-Barbera Prod. Inc./Worldvision Home Video 1119	1987	29.95
19	RE-ENTRY		<b>THE SWORD IN THE STONE</b> ♦ Walt Disney Home Video 229	1963	29.95
20	20	29	<b>BUGS BUNNY SUPERSTAR</b> MGM/UA Home Video M201323	1988	19.95
21	22	6	<b>DENVER, THE LAST DINOSAUR</b> World Events Productions, Ltd./Fries Home Video 91660	1988	19.95
22	10	139	<b>WINNIE THE POOH AND THE BLUSTERY DAY</b> ♦ Walt Disney Home Video 63	1968	14.95
23	24	16	<b>SING-ALONG. DANCE-ALONG, DO-ALONG</b> Lorimar Home Video 572	1988	14.95
24	18	38	<b>BUGS!</b> MGM/UA Home Video M201233	1988	14.95
25	NEW ▶		<b>THE CAT IN THE HAT</b> Playhouse Video 6936	1971	14.98

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

## Outlet Excited About Nintendo

LOS ANGELES Dawn and Herb Wiener are excited about Home Video Plus Music's latest test—an array of Nintendo accessories offered in three outlets. "We sold 130 Nintendo T-shirts in three stores the three weeks prior to Christmas," says Dawn.

After visiting Nintendo's exhibit at the Winter Consumer Electronics Show, the couple are convinced an all-Nintendo outlet could work. "It's just a question of finding enough items to make it interesting," says Herb.

One aspect of the Wieners' Nintendo experience has been the rental phenomenon. "It has been incredible, it far surpasses adult [titles]," says Herb.

Curiously, because of Nintendo's attitude toward rental, the category is nearly as controversial as adult video. Like the thousands of stores now renting Nintendo, the Wieners have had to buy indirectly, making purchasing tedious.

"Nintendo just doesn't understand that rental has been the major factor in their success. Rental has increased our sales. It goes beyond the games, people rent the machines, too, and then purchase them. We believe Nintendo discourages rental because it allows consumers to discover those games that lack appeal," says Dawn.

All the same, if the Wieners get the all-video games annex up and going, it will probably be sale only. "After all, we'll still be renting next door in the main store," says Dawn.

EARL PAIGE

## VIDEO MUSIC PLUS

(Continued from preceding page)

Blockbuster stores have opened in the market. "There were 14 National Video stores; now just one," says Herb Wiener.

Home Video has rented videos for \$2.50 a day except for Tuesday-Wednesday, when they cost 99 cents, which is also the everyday price for children's videos. The new pricing will be \$2.99 a day for all releases until the store has had them 60 days; then the charge will be \$1.99. And there will be no mid-week specials. Children's videos will remain unchanged.

About a year ago, Herb and Dawn took a flier on audio, putting in not just CDs but cassette albums too. "The record business is a lot more complicated," says Herb. Both are looking forward to what will be their first trip to the annual convention sponsored by VSDA affiliate trade group National Assn. of Recording Merchandising, March 3-6 in New Orleans.

One way the Wieners test new product lines is with trials in certain stores. They have not yet converted all stores to audio. They have Latin video product in three stores. Similarly, they have tiptoed into video games (see separate story, this page).

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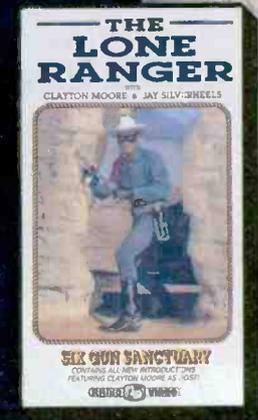
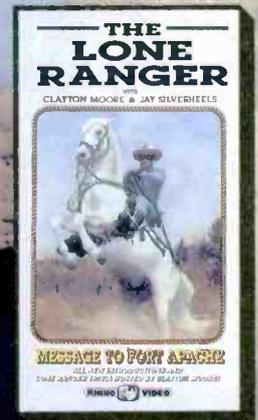
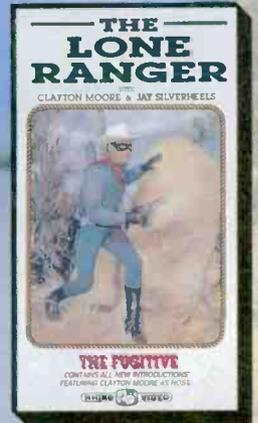
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## Film Makers Hit The Road With Mobile Home Vid

BY MELINDA NEWMAN

NEW YORK In a classic example of life imitating art, four unemployed film makers are shopping around their movie about a photographer who quits his job to make his own movie in hopes of hitting the big time.

Producer/director/writer Gerry Cook and actors Charlie Schmidt, Don Moulton, and Peter Hunrichs all quit their jobs to travel around the country promoting the film, "Only A Buck."

However, the guys have given

**'We set out hoping to sell enough tapes to feed us and pay for gas'**

"roll 'em" a new meaning. The quartet is touring the country in a brick-painted motor home selling the movie from the back of their vehicle for \$19.95 to individuals and video stores. "We're getting close to selling 600," Cook says. "We feel if we can get a name for the movie, then theatrical distribution isn't out of the question."

"We set out hoping to sell enough tapes to feed us and pay for gas and we've pretty much accomplished that," Cook continues.

Help came in the form of ABC TV. After seeing the movie, a producer hired the team to make the "Pinball Game" opening for last season's Monday Night Football telecasts. "That paid for the first leg of the tour and for the truck to get new brake shoes," Cook says.

Although Cook says he was offered distribution deals—especially after the movie fared well at New York's Independent Feature Project and at Robert Redford's United States Film Festival—none could guarantee theatrical release. Therefore, he and his partners were reluctant to relinquish control of the \$75,000 project.

Instead, the foursome left their native Spokane, Wash., in December and headed east, making the first stop on the U.S.A. Rest Stop Movie Tour in Missoula, Mont. Subsequent stops have included Minneapolis, Chicago, New Orleans, and New York, with the guys parking the motor home in parking lots for the night. Visiting rest stops along the way, the team welcomes the public aboard their Brickmobile for a cup of cider and a chance to chat with the movie's principals.

Publicity has been easy to come by from TV stations because the truck makes such interesting footage. Most reporters have been more than willing to give the toll-free order number in their stories as well, which has helped bolster sales. To spread the word in advance, the fellows sent out press kits, in Domino's Pizza boxes, (Continued on page 64)



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### Billboard Spotlights A Retailer's Guide to **MUSIC VIDEO**

A Must-Read-&-Keep Reference Spotlight of What's Hot and What's Coming in 1989

- 10 ways to increase music video sell-through in record stores. Quotes from chain & indie buyers and owners.
- What are record/video labels doing to capture record stores? Interviews with videolabel execs.
- Hardware trends -- CD, CD3, CDV/laserdiscs, video cassettes, VHS, 8mm, DAT. Interviews with hardware execs and retailers.
  - A-Z survey of videolabels -- all-time best sellers, current sales champs, new music video for '89.
- Experts speak -- articles from music video programmers & execs on marketing strategies, case studies & success stories.

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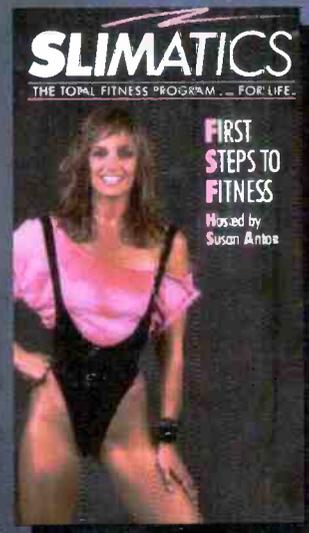
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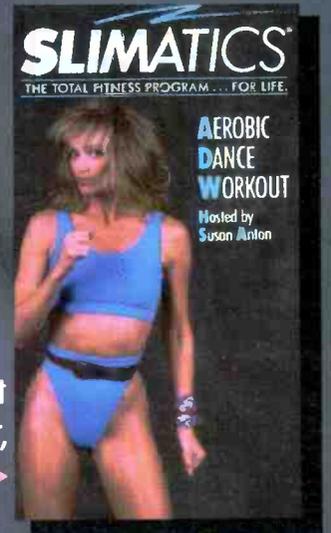
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SEE US AT  
**N A R M**  
BOOTH #905



The producers of "Only A Buck" have taken a homey approach to video marketing, traveling from coast to coast in this pseudobrick, houselike van. Comfy touches include the fireplace grill at the front of the "factory direct" truck and the sliding picture window with porch lights that adorns the rear.



## FILM MAKERS HIT THE ROAD

(Continued from page 62)

while on a Christmas break in New Orleans.

"We used Domino's Pizza boxes because it was the cheapest we could find," Cook says. "At the post office, the boxes cost \$1.50; at Domino's they'll sell them to you for 20 cents each. Form follows function."

Though the rolling caravan has attracted attention, the crew has had difficulty getting movie reviews. "It's real hard to get newspapers to review it because the movie isn't playing anywhere,"

Cook says. "The tour is fun and creative and we like it a lot, but we think the movie is [fun and creative] too."

Cook is hoping the movie's fate will change following its showing at the L.A. Film Festival next month.

Even if "Only A Buck" fails to get distribution, Cook et al have plans for their next project, called "The Art Of Mooch." "We probably won't pay for that one though," Cook says, "now that we've proved we can make a movie."

## TOP HITS OF 1986

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★ NO. 1 ★★							
1	1	4	<b>DIE HARD</b>	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
2	3	5	<b>THE DEAD POOL</b>	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
3	2	4	<b>BULL DURHAM</b>	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
4	4	4	<b>THE PRESIDIO</b>	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
5	5	7	<b>YOUNG GUNS</b>	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
6	6	8	<b>RED HEAT</b>	IVE 66057	A. Schwarzenegger James Belushi	1988	R
7	7	15	<b>THREE MEN AND A BABY</b>	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
8	8	6	<b>THE GREAT OUTDOORS</b>	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
9	9	8	<b>THE UNBEARABLE LIGHTNESS OF BEING</b>	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
10	14	2	<b>THE GOOD MOTHER</b>	Touchstone Pictures Touchstone Home Video 610	Diane Keaton	1988	R
11	10	10	<b>SHORT CIRCUIT 2</b>	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
12	<b>NEW ▶</b>		<b>POLTERGEIST III</b>	MGM/UA Home Video M800940	Tom Skerritt Nancy Allen	1988	PG-13
13	26	2	<b>ELVIRA MISTRESS OF THE DARK</b>	New World Entertainment New World Video A88002	Elvira	1988	PG-13
14	12	9	<b>BLOODSPORT</b>	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
15	13	8	<b>MONKEY SHINES</b>	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
16	16	19	<b>BEETLEJUICE</b>	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
17	21	13	<b>FUNNY FARM</b>	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
18	15	13	<b>WILLOW</b>	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
19	20	3	<b>WAXWORK</b>	Vestron Pictures Inc. Vestron Video 5290	Zach Galligan Deborah Foreman	1988	NR
20	22	6	<b>KANSAS</b>	Media Home Entertainment M012018	Matt Dillon Andrew McCarthy	1988	R
21	23	6	<b>PHANTASM II</b>	Spacegate Corporation MCA Home Video 80839	James Le Gros Reggie Bannister	1988	R
22	17	7	<b>THE BLOB</b>	Tri-Star Pictures RCA/Columbia Home Video 6-27010	Kevin Dillon Shawnee Smith	1988	R
23	25	9	<b>A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER</b>	New Line Cinema Media Home Entertainment M012000	Robert Englund	1988	R
24	28	4	<b>MOONWALKER</b>	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR
25	11	14	<b>COLORS</b>	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
26	18	10	<b>LICENSE TO DRIVE</b>	United Artists Pictures, Inc. CBS-Fox Video 4753	Corey Haim Corey Feldman	1988	PG-13
27	37	2	<b>CADDYSHACK II</b>	Warner Bros. Inc. Warner Home Video 11791	Jackie Mason Chevy Chase	1988	PG
28	34	2	<b>TIGER WARSAW</b>	Continental Film Group, Ltd. Sony Video Software K0681	Patrick Swayze	1988	R
29	19	16	<b>ABOVE THE LAW</b>	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
30	24	5	<b>HOT TO TROT</b>	Warner Bros. Inc. Warner Home Video 11788	Bob Goldthwait Dabney Coleman	1988	PG
31	32	5	<b>THE THIN BLUE LINE</b>	HBO Video 0177	Not Listed	1988	NR
32	27	10	<b>ARTHUR 2 ON THE ROCKS</b>	Warner Bros. Inc. Warner Home Video 11811	Dudley Moore Liza Minnelli	1988	PG
33	<b>NEW ▶</b>		<b>THE DECEIVERS</b>	Merchant Ivory Productions Warner Home Video	Pierce Brosnan	1988	PG-13
34	33	14	<b>STAND AND DELIVER</b>	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
35	31	10	<b>MIDNIGHT CROSSING</b>	Vestron Pictures Inc. Vestron Video 6028	Faye Dunaway Daniel J. Travanti	1987	R
36	<b>NEW ▶</b>		<b>LURKERS</b>	Media Home Entertainment M102192	Christine Moore Gary Warner	1987	R
37	29	15	<b>BILOXI BLUES</b>	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
38	30	16	<b>THE SEVENTH SIGN</b>	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
39	36	10	<b>CASUAL SEX?</b>	Universal City Studios MCA Home Video 80788	Lea Thompson Victoria Jackson	1988	R
40	39	27	<b>PLANES, TRAINS, AND AUTOMOBILES</b>	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

**RETAIL TRACK**

(Continued from page 40)

four of the acquired stores. Camelot executive VP **Jim Bonk** described the closed locations as "small malls in smaller markets." He thinks that even if another chain made the deal instead of Camelot, it's still likely those same stores would have been closed.

The net gain of six Washington units increases Camelot's overall store count to 229. Including leased departments, the chain runs a total of 321 selling venues.

**FAST TRACK:** National Record Mart drew a crowd of 7,500 to its 3,000-square-foot Ross Park Mall store in Pittsburgh for a Washington's Birthday autograph appearance by Columbia's **New Kids On The Block**. VP of advertising **George Balicky** says neighboring merchants thanked NRM for the extra holiday traffic . . . **Spec's Music & Video** says its annual convention will be held Oct. 3-5. The Florida chain, which is based in Miami, is moving the meet to the Tampa area after gathering in Melbourne, Fla., for the last two years . . . In Canada, the 225 **A&A Records & Tapes** stores are serving as voting outlets for the April 14 World Music Video Awards, an event sponsored by **Pepsi-Cola** and **Philips Electronics**. Ballots are being cast through March 31. A random drawing will reward one A&A consumer with a truckload of Pepsi products.

**SINGLES SCENE:** The decision by A&M to drop vinyl 45s to a \$1.15 list while eliminating that product's returns is only the latest example of the label taking a progressive approach to singles sales. In the early '80s, when I.R.S. first tested the "cassingle," an idea that truly was ahead of its time, the indie was being distributed by A&M. Then in 1987, when the concept of a cassette single emerged again, A&M was an early supporter.

**BONA FIDE FACTS:** Reseda, Calif.-based computer vendor **Bonafide Management Systems** has logged its first audio-only customer, San Francisco-based **Rainbow Records**. The package, designed by Bonafide founders **Larry Lai** and **Andy Baudry**, is used in at least 2,500 video stores. Lai says some of the firm's video customers, including Camelot Music, already utilize the system's audio inventory functions.

Bonafide will have a booth at this weekend's NARM meet, but missing will be the familiar face of **Jim Bellson**, who left the company a couple of months ago. Bellson had represented the firm at numerous industry functions.

**BEST DRESSED:** **Tower Records** is advertising a giant shirt sale in the current issue of *Pulse*, its in-store magazine. There are 25 different types of Tower T-shirts and sweatshirts being offered at reduced prices, either in stores or via mail order.

Retail Track has a new phone number. Call **Geoff Mayfield** at 212-536-5240.

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Production Designer JAMES SHUMAKER Executive Producer STEVEN J. SHOTZ Associate Producer GEORGE COPANAS Produced By WARREN STEIN  
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## French Report Points To Need For Music Channel Vidclips Called Key To Int'l Market

BY PHILIPPE CROCCO

PARIS The videoclip industry in France should be receiving more support from the government because it has become the primary means of ensuring cross-frontier penetration of French music repertoire.

That's the view of Eric DuFaure, media relations chief of the copyright society SACEM and author of a special report on the French videoclip business.

According to DuFaure's research, France produced only 60 videoclips in 1984. But in 1986, encouraged by the advent of TV6—the French music channel that is no longer operating—production doubled to 130 videos.

In 1987, with TV channel M6 incorporating music video as more than 25% of its overall mix, more than 140 clips were produced. The videoclip total topped 200 last year.

The clip situation in France has been limited basically because of the many restrictions imposed on outlets wishing to use them.

DuFaure's survey says a "heavy" videoclip (one 12- or 13-minutes long), such as Michel Sardou's "Mesulmanes" or Mylene Farmer's "Pourvu Qu'elles Soient Douces," costs between 150,000 and 400,000 francs (some \$24,000-\$64,000, at an exchange rate of 6.25 francs to the U.S. dollar).

A "light" clip, a video with some creative elements in scenario and visual effects, costs between \$8,000 and \$24,000. Clips that simply show the artist performing on stage cost, in France, between \$3,200 and

\$8,000.

To get a return on investment in videoclips is not easy because TV, the main outlet, offers little time for them.

Most space for videoclips is allotted by only two of the six channels, M6 and Canal Plus. The other channels—F1, A2, FR3, and the Cinq—refuse to pay for clips because the cost of one showing is between 3,000 and 700 francs (\$480 - \$115), depending on how many times it is used.

In 1988, M6 showed clips at an average rate of 2,600 a month—in October, the total was more than 3,400. The network does make enormous use of French product, some 75% of its output being of local origin, and a quarter of the total clips used come from independent producers.

However, there can be a target audience problem. The principal audience for music videos is in the 12-14-year-old group, and TV6's prime time is 5 p.m.-midnight. Thus, programming of clips at peak hours is minimal.

Canal Plus shows about 430 clips a month (5% of its program time) and more than half of those are in its "Top 50 program," a daily 40-minute transmission that goes out at 6:50 p.m. But use of French-produced music videos on Canal Plus is proportionately less than on, say, M6, which runs roughly one domestic video out of every three aired.

FR3, regional TV, and Monte Carlo show clips regularly but in small quantities, perhaps 10 a day.

Among the European cable and satellite channels, only MTV Europe shows any interest in French

clips—they form part of the 13% of non-Anglo/American clips shown on the channels.

This element of minimal play on national channels, and the mostly limited use on European channels, makes for a "precarious" economic situation in the domestic videoclip industry.

Only a French music channel, for which the French record industry is lobbying energetically and which could be relayed by cable and satellite throughout Europe, can really solve the financial problem.

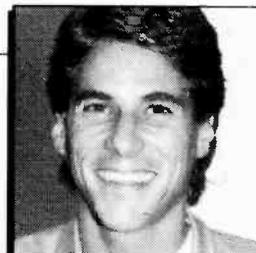
DuFaure says: "The clip has very much helped the revival of the French record market and now it should be used to help conquer other

(Continued on next page)



**Summertime Once More.** WEA International recording artist Donna Summer returns, in the video for her upcoming single, "This Time I Know It's For Real," from the new album, "Another Place And Time." Shown on the set are PMI video director Dee Traitman and Summer. The album was produced by U.K. hit manufacturers Stock, Aitken, Waterman.

# THE EYE



by Steven Dupler

**BACK IN THE HIGH LIFE:** After seven years of helping promote unknown and unsigned acts via tours sponsored by its **Miller Genuine Draft Band Network**, the **Miller Brewing Co.** is now going the video route. For the first time, promo clips, including performance footage and interview segments, are being made available by promotion/marketing firm **Gary M. Reynolds & Associates** to any outlets wishing to utilize them. The Miller Network currently sponsors 26 club bands that tour around the country. These include zydeco act **Terence Simien & the Mallet Playboys**, reggae group **Identity**, and rockers **Ben Friedman** and the **Paladins**, among others. So, give an up-and-comer a shot on your playlist, and contact **Phil Janus** at the Miller Band Network, 414-786-5600.

**NEW LOCALE:** The **International Music & Media Conference**, which has been staged in Montreux, Switzerland, each May for the last three years, is being relocated to Amsterdam for 1989. The April 30-May 4 event, which brings together music, marketing, advertising, and broadcast executives from around the world, is presented by **Billboard** and **Music & Media** magazines. Organizers cite the rapid growth of the IM&MC as the major reason for the move, noting that Montreux's limited convention facilities are no longer able to adequately serve the conference.

At the same time, the **Montreux Rock Festival**, which had been staged concurrently with IM&MC, has been canceled after a five-year run. Organized by **TSR**, the Swiss national television station, the Rock Festival made a disappointing showing in international distribution sales last year. But don't despair, IM&MC goes—the conference will still rock this year. According to **Music & Media**, a series of star-filled music events will be staged in Amsterdam this May for the IM&MC, culminating in a two-hour special to be aired by Holland's **Veronica TV**. This show will also be carried internationally by other broadcast and cable networks.

**JUST SAY 'NO' to "Just Say Julie":** While we often attempt to give MTV a wide berth when it tries out new programming ideas, we really have to say that the channel's latest effort featuring singer/novelty act **Julie** ("Trapped In The Body Of A White Girl") **Brown** interviewing music celebrities and VJing clips just may be one of the most ill-conceived and

unfunny "personality-based" half-hours currently running on either cable or broadcast television.

We're not quite sure which segment of their audience MTV is attempting to cater to with this show. On first glance, the "Pee-wee's Playhouse"-inspired set would seem to indicate that the producers are reaching out to 7-12-year-old viewers. That conclusion appeared to be countered, however, in one segment we watched in which **Brown** interviewed **Kiss' Gene Simmons**, who confided that he was only in rock'n'roll to "get laid." **Brown** responded by posing to the middle-aged rocker the incredibly fresh and innovative question, "How many girls have you slept with, Gene?" Fortunately, we didn't hear the reply, as we'd already lapsed into a deep coma. The patter in this show makes **Adam Curry** sound like **Eric Sevareid**.

**Brown's** on-screen persona revolves around shaking her breasts for the benefit of the cameraman, while incessantly remarking on her cleavage. In fact, even the show's promos ask the eternal question, "Do you like your videos with cleavage?"

Maybe we're out of touch, or maybe this is over our heads, or maybe she should stick to novelty records. We're not sure, but there's one thing we know—c'mon MTV, you can do a lot better than this.

**THOSE CRAZY COMPUTER** whizzes at **Video Jukebox Network** just keep snapping up small TV stations and adding services to their existing cable affiliates as they roll along toward eventual global domination of the interactive music video marketplace. Okay, so maybe we're exaggerating a little. Seriously, though, **VJN**—which, as most of you know, operates pay-per-play interactive "television jukebox" clip services around the U.S.—has just launched a second service on **MultiVision Cable** in Prince George's County, Md., which has 70,000 subscribers. According to the company, the "high level of video requests" pouring into the existing **VJN** service on **MultiVision** made it necessary to start a second unit. **VJN** currently operates 11 of these interactive computer units on cable systems in four states. It also owns several low-power television stations in the Southeast.

**DON'T EVEN THINK** about trying to make pirate copies of music videocassette product from the **WEA** family: All their titles are now being copy-protected by the **Macrovision** process, which is encoded on the videocassettes at the time of duplication. To our knowledge, this makes the **WEA** labels the first to encode all music videocassette product with this highly effective anti-copying technology.

**EYE LIKE** director **Evan English's** clip for **Elvis Costello's** new single, "Veronica," the first release from the album "Spike." A moving conceptual piece, the video is also interesting because it features some additional music material not available on the audio-only configurations of the song.

## VIDEO TRACK

### LOS ANGELES

**LITA FORD AND OZZY Osbourne** combine forces in their new video duet, "If I Close My Eyes Forever." **Jean Pellerin** directed the performance piece, shot in a warehouse. **Joey Pleva** produced for **The Company/DNA**.

The **Belle Stars** have wrapped the "Iko Iko" clip from **Capitol Records'** "Rain Man" soundtrack. **David Kellogg** directed and **Pam Tarr** produced. The **Squeak Pictures** production intercuts performance footage with key scenes from the film.

**Buster Poindexter** just lensed his new clip, "Hit The Road Jack" for the feature film, "Dream Team." **Jim Shea** directed and **John Hopgood** produced for **Planet Pictures**.

### NEW YORK

**KEITH RICHARDS** AND company went live for most of their latest video, "Make No Mistake," from the **Rolling Stone's** solo album, "Talk Is Cheap," on **Virgin Records**. The bluesy track is enhanced by the performances of the **Memphis Horns** and **Sarah Dash**. **Paula Greif** directed the clip for her company, **Paula Greif Inc.**, and **Elizabeth Bailey** produced.

**Greif** and **Bailey** also shot "Round And Round," the new single from **New Order's** album "Technique," and **Julia Fordham's** "Comfort Of Strangers" clip from her self-titled album.

### OTHER CITIES

**LYLE LOVETT & HIS LARGE Band** were recently in Dallas with a team from **Vivid Productions**, shooting "Nobody Knows Me." **Neil Abramson** directed the piece, shooting **Lovett** against a minimalist background and intercutting the performance with haunting, abstract images. **Nina Dluhy** and **Lyn Healy** produced the clip, which comes from the band's album on **MCA**.

Meanwhile, directors **Vaughan** and **Anthea** of **Vivid's** London team have completed the new **Simply Red** video, "It's Only Love." Produced by **Melissa Stokes**, the piece was shot in a barn constructed of original wood from the **Mayflower**.

*Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Deborah Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.*

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.  
Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p><b>ADDS</b></p> <p>Choir Boys, Run To Paradise Flesh And Blood, Fate Gary Moore, Ready For Love Keith Richards, Make No Mistake</p>	<p><b>ADDS</b></p> <p>Midge Ure, Dear God Paul Carrack/Terry Nunn, Romance James J.T. Taylor/Regina Belle, All I Want Is Forever</p>	<p><b>ADDS</b></p> <p>Anita Baker, Just Because Sheena Easton, Days Like This Gerald Albright, In The Mood Stop The Violence Movement, Self Destruction Dino, 24/7 MC Dell, Into The Future The Untouchables, Agent 00 Soul Maxi Priest, Goodbye To Love Again Kwame, The Man We All Know And Love</p>
<p><b>BUZZ BIN</b></p> <p>Elvis Costello, Veronica Lou Reed, Dirty Blvd. Replacements, I'll Be You XTC, The Mayor Of Simpleton</p>	<p><b>FIVE STAR VIDEOS</b></p> <p>Paula Abdul, Straight Up Jorge Ben, Ponta De Lancha Africano Enya, Orinoco Flow (Sail Away) Michael Jackson, Leave Me Alone Roy Orbison, You Got It Tanita Tikaram, Twist In My Sobriety</p>	<p><b>HEAVY</b></p> <p>LaVert, Just Coolin' Milli Vanilli, Girl You Know It's True Paula Abdul, Eternal Flame James J.T. Taylor/Regina Belle, All I Want Is Forever Ashford And Simpson, I'll Be There For You Freddie Jackson, You And I Got A Thang Donna Allen, Joy And Pain The Boys, Lucky Charm Jonathan Butler, More Than Friends Kid 'N Play, Rollin' With Kid 'N Play The Pasadenas, Tribute (Right On)</p>
<p><b>SNEAK PREVIEW</b></p> <p>Def Leppard, Rocket Poison, Your Mama Don't Dance Van Halen, Feels So Good</p>	<p><b>HEAVY</b></p> <p>Anita Baker, Just Because Bangles, Eternal Flame Breathe, Don't Tell Me Lies Edie Brickell &amp; New Bohemians, What I Am Chicago, You're Not Alone Kenny G/S. Robinson, We've Saved The Best For Last Mike &amp; The Mechanics, The Living Years The Traveling Wilburys, End Of The Line Vanessa Williams, Dreamin'</p>	<p><b>HEAVY</b></p> <p>LaVert, Just Coolin' Milli Vanilli, Girl You Know It's True Paula Abdul, Eternal Flame James J.T. Taylor/Regina Belle, All I Want Is Forever Ashford And Simpson, I'll Be There For You Freddie Jackson, You And I Got A Thang Donna Allen, Joy And Pain The Boys, Lucky Charm Jonathan Butler, More Than Friends Kid 'N Play, Rollin' With Kid 'N Play The Pasadenas, Tribute (Right On)</p>
<p><b>HEAVY</b></p> <p>Paula Abdul, Straight Up Bangles, Eternal Flame Bon Jovi, Born To Be My Baby Edie Brickell &amp; New Bohemians, What I Am Dead Milkmen, Punk Rock Girl Sheena Easton, The Lover In Me Debbie Gibson, Lost In Your Eyes Guns N' Roses, Paradise City Living Colour, Cult Of Personality Metallica, One Mike &amp; The Mechanics, The Living Years Eddie Money, The Love In Your Eyes New Kids On The Block, You Got It (The Right Stuff) Roy Orbison, You Got It R.E.M., Stand Rod Stewart, My Heart Can't Tell You No The Traveling Wilburys, End Of The Line U2, Angel Of Harlem Vixen, Cryin' Was (Not Was), Walk The Dinosaur White Lion, When The Children Cry Winger, Seventeen</p>	<p><b>MEDIUM</b></p> <p>Love And Money, Halleluiah Man Bette Midler, The Wind Beneath My Wings Peter Noone, I'm Into Something Good The Pasadenas, Tribute (Right On) Simply Red, It's Only Love Survivor, Across The Miles Luther Vandross, She Won't Talk To Me Was (Not Was), Walk The Dinosaur</p>	<p><b>MEDIUM</b></p> <p>Kenny G/Smokey Robinson, We've Saved The Best For Last Michael Jackson, Leave Me Alone El DeBarge, Real Love Vesta, 4 U Tone Loc, Wild Thing Barkays, Struck By You Vanessa Williams, Dreamin' Bebe &amp; Cece Winans, Heaven Living Colour, Cult Of Personality Wendy And Lisa, Are You My Baby? Slick Rick, Teenage Love Ice T, High Roller</p>
<p><b>ACTIVE</b></p> <p>Bullet Boys, For The Love Of Money Cinderella, The Last Mile Cowboy Junkies, Sweet Jane Fine Young Cannibals, She Drives Me Crazy The Fixx, Driven Out Glamour Camp, She Did It Milli Vanilli, Girl You Know It's True Peter Noone, I'm Into Something Good The Pasadenas, Tribute (Right On) Pink Floyd, One Of These Days Queensryche, Eyes Of A Stranger Tesla, Heaven's Trail (No Way Out)</p>	 <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	 <p>10 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p><b>MEDIUM</b></p> <p>Breathe, Don't Tell Me Lies John Butcher, Send Me Somebody Cheap Trick, Never Had A Lot To Lose Chicago, You're Not Alone Steve Earle, Back To The Wall Enya, Orinoco Flow (Sail Away) Erasure, A Little Respect Europe, Let The Good Times Rock New Order, Fine Time Robert Palmer, She Makes My Day Midge Ure, Dear God Voice Of The Beehive, Don't Call Me Baby</p>	<p><b>CURRENT</b></p> <p>Royal Court Of China, Half The Truth Shock Paris, The Heat And The Fire Bruce Cockburn, If A Tree Falls Tone Loc, Wild Thing Candi, Under Your Spell Wendy And Lisa, Are You My Baby? Milli Vanilli, Girl You Know It's True Ivan Neville, Falling Out Of Love XTC, The Mayor Of Simpleton That Petrol Emotion, Groove Check John Butcher, Send Me Somebody They Might Be Giants, They'll Need A Crane The Untouchables, Agent 00 Soul Elvis Costello, Veronica Melissa Etheridge, Similar Features Randy Newman, Falling In Love Carly Simon, Let The River Run Little America, Where Were You Kylie Minogue, It's No Secret Georgia Satellites, Sheila Rush, Marathon New Kids On The Block, You Got It (The Right Stuff)</p>	<p><b>ADDS</b></p> <p>Peter Noone, I'm Into Something Good Anita Baker, Just Because Melissa Etheridge, Similar Features Kwame, The Man We All Know And Love John Hiatt, Drive South The Proclaimers, I'm On My Way</p>
<p><b>BREAKOUTS</b></p> <p>Anthrax, Anti-Social Britny Fox, Save The Week Craaft, Jane Melissa Etheridge, Similar Features Little America, Where Were You Love And Money, Halleluiah Man Martika, More Than You Know Royal Court Of China, Half The Truth Charlie Sexton, Don't Look Back Michelle Shocked, When I Grow Up Skid Row, Youth Gone Wild That Petrol Emotion, Groove Check Violent Femmes, Nightmares Warrant, Down Boys</p>	 <p>14 hours weekly 6311 Romaine St., Los Angeles, CA 90038</p>	<p><b>POWER</b></p> <p>Debbie Gibson, Lost In Your Eyes New Kids On The Block, You Got It (The Right Stuff) Bangles, Eternal Flame Mike &amp; The Mechanics, The Living Years Paula Abdul, Straight Up Sheena Easton, The Lover In Me Milli Vanilli, Girl You Know It's True Tone Loc, Wild Thing Was (Not Was), Walk The Dinosaur Erasure, A Little Respect Patti Smith, Looking For You (I Was) The Boys, Dial My Heart Breathe, Don't Tell Me Lies</p>
 <p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p><b>ADDS</b></p> <p>Michael Damian, Rock On Kiara w/Shanice Wilson, This Time Debbie Gibson, Lost In Your Eyes (Live Version) Pink Floyd, One Of These Days Wendy And Lisa, Are You My Baby? Anita Baker, Just Because Robert Palmer, She Makes My Day Sigue Sigue Sputnik, Success Dino, 24/7 Sa-Fire, Thinking Of You</p>	 <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p>
<p><b>CURRENT</b></p> <p>Tanya Tucker, Strong Enough To Bend Suzy Bogguss, Somewhere Between Clint Black, Better Man Patty Loveless, Don't Toss Us Away Tony Perez, Oh How I Love You (Como Te Quiero) Tammy Wynette, Next To You Hank Williams Jr. &amp; Sr., There's A Tear In My Beer Billy Joe Royal, Tell It Like It Is Lorrie Morgan, Dear Me Alabama, Song Of The South T. Graham Brown, Come As You Were Keith Whitley, I'm No Stranger To The Rain Vicki Bird, Mem'ries Shenandoah, The Church On Cumberland Road Roy Orbison, You Got It George Strait, Baby's Gotten Good At Goodbye Rodney Crowell, After All This Time Bruce Carroll, Above And Beyond Nanci Griffith, From A Distance R. McDowell/J. Lewis, Never Too Old To Rock N' Roll</p>	<p><b>HEAVY</b></p> <p>Breathe, Don't Tell Me Lies Milli Vanilli, Girl You Know It's True Mike &amp; The Mechanics, The Living Years Debbie Gibson, Lost In Your Eyes Was (Not Was), Walk The Dinosaur New Kids On The Block, You Got It (The Right Stuff) Bangles, Eternal Flame Guns N' Roses, Paradise City Edie Brickell &amp; New Bohemians, What I Am Martika, More Than You Know Sheena Easton, The Lover In Me Vanessa Williams, Dreamin' Paula Abdul, Straight Up Rod Stewart, My Heart Can't Tell You No Chicago, You're Not Alone</p>	<p><b>HEAVY</b></p> <p>George Strait, Baby's Gotten Good At Goodbye Rodney Crowell, After All This Time Patty Loveless, Don't Toss Us Away Hank Williams Jr. &amp; Sr., There's A Tear In My Beer T. Graham Brown, Come As You Were Billy Joe Royal, Tell It Like It Is Alabama, Song Of The South Shenandoah, The Church On Cumberland Road Dan Seals, They Rage On Keith Whitley, I'm No Stranger To The Rain Tammy Wynette, Next To You The Wagoners, Help Me Get Over You Lorrie Morgan, Dear Me Sawyer Brown, My Baby's Gone Lorrie Morgan, Trainwreck Of Emotion Ricky Van Shelton, I'll Leave This World Loving You Clint Black, Better Man K.T. Oslin, Hold Me</p>

# MUSIC VIDEO



**Average Joes.** PictureVision's Joel Silverman (wearing cap) offers some direction to the members of the Average White Band, in New York recently at Mother's Studios shooting the new clip for "Spirit Of Love." The single is from the album "After Shock," released by Track Records. (Photo: Chuck Pulin)

## FRENCH VIDCLIPS KEY TO INT'L MARKET

(Continued from preceding page)

er parts of the world. France Gall, the Gipsy Kings, Kassav, Desireless, Indochine, Vanessa Paradis, Mory Kante, Guesh Patti, and so on have already opened up the doors.

"From our point of view, we can hardly have a better catalyst than music videos."

He says that there are first-rate producers in France today, including Mondino, Goude, Gautier, and Besson, but they can't make international impact without "some urgent preconditions."

First, says DuFaure, there has to be an alignment of French fiscal policy in the audio/visual field with the policies of European neighbors. Value-added tax is 28% on a music videocassette, but only 18% for disk and audiocassette.

DuFaure says there should be a French music channel, programming primarily French music and

sent via cable and satellite through Europe, a channel that would combine videoclips with longform music programs—a channel like Video Music in Italy or Much Music/MusiquePlus in Canada.

Next, says DuFaure, there must be a much more solid cooperation between the music industry and the government. It is obvious, he says, that the future of the French videoclip would be ensured with better support from the culture ministry.

"There should be more awareness of the importance of the vidclip industry," he says. "There's no doubt that the cross-frontier successes of Rita Mitsouko, France Gall, and Guesh Patti owe much to the high quality of their videos."

"The music industry of tomorrow will be very much a matter of a marriage between music and image."

## NEW VIDEOCLIPS

*This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.*

### BANANARAMA

**Nathan Jones**  
Greatest Hits/London  
Luc Roeg/VIVID Productions  
Andy Morahan

### SUZY BOGGUSS

**Somewhere Between**  
Somewhere Between/Capitol  
Profile Productions  
Armanda Costanza

### CHEAP TRICK

**Never Had A Lot To Lose**  
Lap of Luxury/Epic  
Paul Flattery/FYI  
Jim Yukich

### EIGHTH WONDER

**Baby Baby**  
Fearless/WTG  
Anthony Taylor  
Dee Tralman

### GUADALCANAL DIARY

**Always Saturday**  
Flip-Flop/Elektra  
Bridget Blake-Wilson/Limelight Productions  
Nicholas Brandt

### HOTHOUSE FLOWERS

**Feet On The Ground**  
People/London  
Midnight Films

Creczenzo Notarile

### EDDIE PRESTON

**When Did You Stop?**  
Long Time Comin'/Platinum International/Airborne  
J.F. Roberts/J.R. Productions  
J.F. Roberts

### M.C. RELL & THE HOUSEROCKERS

**Into The Future**  
Into The Future/Mercury  
Ralph MacDaniels/Classic Concept  
Lionel C. Martin

### SIREN

**All Is Forgiven**  
All Is Forgiven/Mercury  
Joanna Stainton/Mark Freedman Productions  
Mark Rezyka

### BOBBY SPEED & THE AMENDERS

**Diane**  
Diane/A.I.R.  
Marshall Barnes, Bobby Speed/twosat Int'l  
Marshall Barnes

### SURVIVOR

**Across The Miles**  
Too Hot To Sleep/Scotti Bros./CBS Associated  
Paul Flattery/FYI  
Jim Yukich

### THEY MIGHT BE GIANTS

**They'll Need A Crane**  
Lincoln/Bar None  
Billy Kent/Scorched Earth Productions  
Adam Bernstein

### TORRE

**Is It Too Late For Tomorrow**  
Marlo  
Dwayne Coles, Rikki Ricks/U-Productions  
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# XTC Album Marks The Spot Of Wider Appeal

## New Release Might Be Mainstream Breakthrough

BY STEVEN DUPLER

NEW YORK Is the American mainstream ready for XTC? Can three small-town British lads from Swindon who turn out intricate, sharp-edged pop music that defies any sort of categorization make the transition from cult heroes to chart toppers? And will it matter that they still refuse to tour?

The answer to these and other cliffhangers should be clearer with the current release of "Oranges And Lemons," XTC's 15-cut, double-album, Geffen Records follow-up to the group's near-breakthrough 1987 release, "Skylarking."

In its second version, that album included the controversial single "Dear God," which put the group in the top 10 in this country for the first time in its nine-album career. The tune's subject matter—an irreverent one-sided conversation with the Supreme Being—earned XTC the enmity of fundamentalists everywhere.

Now, Geffen and Hughes Entertainment Management, which handles XTC, are both convinced that "Oranges And Lemons," issued here Feb. 28, will be the album to finally bring the band the prominence that "Skylarking" hinted they were capable of achieving here.

In its first three weeks of radio

life, the first single from "Oranges And Lemons," a driving, harmony-laden piece called "Mayor Of Simpton," had already reached No. 4 on Billboard's Modern Rock Tracks and was climbing the top 40 on the Album Rock Tracks charts.

The video, a whimsical low-budget send-up of the worst clichés from such English TV detective series as "The Avengers," was added recently to MTV's rotation as a "buzz bin" clip, guaranteeing it heavy exposure on the channel. "We love the clip," says Abbey Konowitch, MTV's VP of programming. "I think the song is a sure hit."

"It's rather scary, because never has anyone, collectively, been so positive about anything we've ever done," says Andy Partridge, XTC's leader, guitarist, and primary songwriter.

"Of course, it would be nice for everyone to wait until it actually comes out here," puts in Colin Moulding, bassist and songwriter.

"Now, I don't want to count tegeosauruses before they're hatched," says Partridge, laughing. "But everyone who's heard it has nothing but ludicrous praise for it, and I'm sort of beginning to believe it's some sort of paranoiac fantasy—that we're the butts of some giant kind of Kafkaesque bad joke.

"It's like [the TV series] 'The Prisoner,' and we're the three Patrick McGoohans trapped in this strange world where we believe we're successful but we're not. Welcome to show biz."

Joking aside, Partridge says he is somewhat at a loss to explain why XTC has not been able to break through in a big way in the U.S. He says he considers everything the band has released since "Drums And Wires" in 1979 to be "extremely accessible. It's only underexposure that's kept us from breaking through. Of course, we have been thrown off all of the best record labels in America, so there has been sort of a noncontinuity to our career

that can't have helped."

"It's really the \$64,000 question," adds Moulding. "I'm sure if the record company knew what the answer was, then we would be more successful by now."

The noncontinuity factor has certainly played a part. Since forming in 1977 and releasing two albums in 1978 ("White Music" and "Go 2," neither of which were released in America), the band—signed to Virgin in the U.K.—has been distributed in the U.S. at various times by Atlantic, Jem, RSO, Epic, and, currently, Geffen. It wasn't until 1980 that XTC hit the top 50 on the Billboard album chart with "Black

(Continued on page 74)



**Emotional Evening.** That Petrol Emotion's lead singer, Steve Mack, shows his stuff during a recent double bill with Voice Of The Beehive at New York's The World. (Photo: Chuck Pulin)

## 'Beatys' Honor Behind-The-Scenes Antics Of Artists At L.A.'s Shrine Auditorium

This week's Beat was written by associate editor Chris Morris in Los Angeles.

**BACKSTAGE BEAT:** On Feb. 22, as the movers and shakers of the music business settled in at Los Angeles' Shrine Auditorium for the 31st Annual Grammy Awards, The Beat joined some 480 music scribes, radio and TV reporters, and photojournalists backstage, to pursue the protracted and often unenviable task of "getting color." For the press, it was an all-day affair: The untelevised awards ceremonies, during which 61 of the day's 76 trophies were handed out, began at 2:30 p.m., while the network TV broadcast wrapped at 8:20 p.m.

Things were as lively and colorful backstage as they were on stage (kudos to National Academy of Recording Arts and Sciences president Mike Greene, producer Pierre Cossette, and company for a good show this year). In light of the event, it's not inappropriate to hand out some awards of our own—"the Beatys," if you will.

**MOST ROUNDLY REVILED AWARD WINNERS:** To Jethro Tull, by acclamation. Groans, scattered boos, and yelps of disbelief greeted the news that the venerable British band won the first award for Best Hard Rock/Metal Performance, beating out such eminently deserving nominees as Metallica (who produced one of the show's most bracing moments with a scorched-earth live version of "One"), Jane's Addiction, AC/DC, and Iggy Pop. Even NARAS' Greene appeared chagrined by this incongruous selection and went to some lengths to explain things backstage. "When you start a new category, the voting in that category is light the first couple of years," Greene said. "Our membership in those [new] categories is growing, and has a little bit to go." Now that the NARAS membership has saluted the "hard rock" of the '60s, maybe it can catch up with the '80s by the time 1990 rolls around.

**BEST RESPONSE TO A STUPID QUESTION:** To Bobby McFerrin. To that always embarrassing hack's query, "How do you feel?" the evening's big winner replied witheringly: "How do I feel? What sort of a question is that? How do you feel?"

**MOST X-RATED RESPONSE TO AN innocuous question:** To Lita Ford. The hard rock vixen answered the query "What do you work out on?" with a three-word retort that gave new meaning to the term "exercise." Wish we could print it, but there may be some youngsters reading this.

**MOST UNGRACIOUS NO-SHOW:** To Tracy Chap-

man, by acclamation. The singer's notorious "shyness" didn't play very well with the press corps, who had hoped she would deign to grant a mass audience. The photographers in attendance were so incensed that they placed three Grammys (Chapman's tally for the night) atop one of the TV sets in the press hall, then shot the screen as Chapman performed "Fast Car" on the air.

**MOST GRACIOUS AND LOVELY LADY:** To Barbara Orbison. Roy Orbison's widow, who was present to collect the vocalist's posthumous Best Country Vocal Collaboration Grammy for his duet, "Crying," with k.d. lang, circulated freely backstage after the afternoon ceremonies, accepting thanks and condolences from the Big O's legion of fans.

**BIGGEST PRONUNCIATION GAFFE:** To Jim Varney, also known as "Ernest P. Worrell." Introducing the Best Rock Performance nominees at the afternoon session, the comic/pitch man tripped over INXS, which he renamed "Inks." The Beat recommends that presenters do their homework.

**MOST UNLIKELY SINEAD O'CONNOR FAN:** To Henry Mancini. The composer raved about the singer's striking performance of "Mandinka." Asked what he thought about the Public Enemy logo the Irish singer had stenciled onto her close-cropped head, Mancini replied, "I guess she slept on a quarter, I dunno."

**BIGGEST FAN, PERIOD:** To O'Connor herself, who confessed, "I'm running around getting autographs of people." This daughter of Erin also copped the Best Schmooser Beaty, for generously granting on-the-spot one-on-one interviews while hanging around backstage, where she waited to place a call.

**MOST INTERESTING PROFESSIONAL SECRET:** To K.T. Oslin. The country vocalist, who has been collecting a shelf-full of awards the past couple of years (including two '89 Grammys), admitted: "Most of 'em arrived broken in the mail. I fixed 'em with Crazy Glue."

**MOST BIZARRE ANSWER:** To Lyle Lovett. Asked how his music differed from mainstream country, the skyscraper-coiffed singer replied, "It's sort of washed up somewhere, by the lily pads." Eh?

**MOST UNEXPECTED BACKSTAGE manifestation:** To Gene Autry. The appearance of the singing cowboy and NARAS President's Merit Award winner had more than one nostalgic ex-buckaroo humming "Back In The Saddle Again." Happily, no one asked Autry any embarrassing questions about the perennially miserable fortunes of his baseball team, the California Angels.

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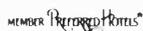
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## Group's High-Powered Hits Come Out Of The Cult Closet Was (Not Was) Could Be (Are) Pop Stars

BY CHRIS MORRIS

LOS ANGELES "If someone in 1980 could have foreseen a day when a guy like Tone Loc would sell 2 million albums talking over a groove, they would have seen that Was (Not Was) could have been a pop band," says Don Fagenson, half of the writing/playing/producing team that formed Was (Not Was) nearly a decade ago.

It appears that public tastes are finally catching up with Was (Not Was). The group, which recorded such eccentric cult dance favorites as "Wheel Me Out" and "Out Come The Freaks" for the Island-distributed Ze label in 1980, has finally notched a pop hit in '89 with its Geffen Records album, "What Up, Dog?"

The album, a bracing amalgam of jazz, dance, and pop influences, is in

the top 100 on Billboard's Top Pop Albums chart this week and is still climbing after nearly six months in release. The critically acclaimed LP—the band's third—has spawned a second popular single, the dance-oriented "Walk The Dinosaur," currently in the top 30 on Billboard's Hot 100. The single is also a club favorite, and the video is in heavy rotation on MTV.

The band's current pop sizzle is a sign of changing times, Fagenson says: "People didn't see dance records [as pop hits]—it was a pigeonholed, esoteric corner. It happened to be where the real excitement was in 1980."

But Fagenson also admits that the group's own outlook on their music may have forestalled their progress.

"We were probably our own worst enemies, in terms of defying being a pop band," he says. "If we'd just

stayed with our original impulse, we probably would have been successful sooner."

Adds David Weiss, Fagenson's partner in Was (Not Was) and a friend since their boyhood in Detroit: "However, it's not as if you operate in this weightless aesthetic environment. Who was to know that we'd go to the head of the class—to a Geffen Records—before we'd learned how to spell a word."

Geffen issued the group's second album, "Born To Laugh At Tornadoes," in 1983; the record peaked at No. 134 on the Top Pop Albums chart, spending only nine weeks there.

Weiss continues, "We belonged at some label that supported this pan-ethnic dance sensibility. David Geffen, he's a class act, he's used to delivering hits, and that's what he wanted from us, and in a way, we tried hard to adapt. That's what our second album is—trying everything we could possibly do to hit it. While it satisfied our desire to be different and wildly eclectic, it wasn't exactly

(Continued on next page)

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## TALENT IN ACTION

**NICK CAVE & THE BAD SEEDS**  
*The Ritz  
New York*

IT HAS BEEN ALMOST 10 YEARS since Nick Cave's violent performances with the Birthday Party made the Australian band a punk legend, and what a difference a decade makes. At this sold-out Feb. 10 show, Cave walked onto the stage looking as dapper as Robert Palmer.

Actually, Cave's affinities are more with Johnny Cash or Leonard Cohen. For an encore, he performed Cash's "The Singer," interrogating the audience, "Did you forget this... singer so soon, and did you forget my song?"

If they had, they wouldn't be forgetting them after Cave & Co.'s thrashing that night. The gaunt singer method-acted his dark allegories while pianist/composer Mick Harvey led the five Bad Seeds—including Einstürzende Neubauten's Blixa Bargeld and the Gun Club's Kid Congo Powers on guitars—through arrangements heavy on cascades and crescendoes.

The material covered most of Cave's solo career, including "Tender Prey," his recent Mute/Enigma album. Containing some of his most accessible material to date, the album (aided, no doubt, by his appearance in the Wim Wenders film "Angels Of Desire") has clearly helped Cave expand his audience beyond the death-rock crowd. The diversity of his fans was apparent at the Ritz: Along with the celebrities and young industryites, a group of Hell's Angels sat at one of the balcony's coveted reserved tables.

For his part, Cave seemed to regard his self-transformation with typical irony. He ended the evening

(Continued on page 74)

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NEIL DIAMOND	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Feb. 22-24	\$1,056,294 \$20/\$18.50	52,981 54,000 sellout	Ron Delsener Enterprises
NEIL DIAMOND	Centrum in Worcester Mass.	Feb. 13-15	\$742,826 \$18.50/\$16.50	40,978 sellout	Ogden Allied Presents Eric Chandler Limited
NEIL DIAMOND	The Coliseum, Richfield, Ohio	Jan. 19-20	\$708,537 \$18.50/\$16.50	38,853 sellout	Ogden Allied Presents Eric Chandler Limited
NEIL DIAMOND	Market Square Arena Indianapolis, Ind.	Jan. 26-27	\$632,849 \$18.50/\$16.50	34,939 sellout	Ogden Allied Presents Eric Chandler Limited
NEIL DIAMOND	Civic Arena, Pittsburgh, Pa.	Jan. 29-30	\$619,535 \$18.50/\$16.50	34,250 sellout	Ogden Allied Presents Eric Chandler Limited
NEIL DIAMOND	Hartford Civic Center Hartford, Conn.	Feb. 20-21	\$588,145 \$18.50/\$16.50	32,850 sellout	Arch Angel Concerts
BON JOVI SKID ROW	Dean Smith Center Univ. of North Carolina Chapel Hill	Feb. 19	\$329,360 \$17.50	19,376 sellout	C & C Entertainment
LUTHER VANDROSS KIM COLES	Westbury Music Fair Westbury, N.Y.	Feb. 17-19	\$324,275 \$27.50	13,034 14,310 sellout	Music Fair Prods.
BON JOVI SKID ROW	Rupp Arena, Lexington, Ky.	Feb. 26	\$270,748 \$18.50	14,635 18,000	Sunshine Promotions
BON JOVI SKID ROW	Birmingham-Jefferson Civic Center Birmingham, Ala.	Feb. 14	\$267,545 \$17.50/\$16.50	15,500 sellout	New Era Prods.
CONWAY TWITTY MERLE HAGGARD GEORGE JONES	Patriot Center George Mason Univ. Fairfax, Va.	Feb. 26	\$265,203 \$18.50	14,349 15,000	Jayson Promotions Music Centre Prods.
POISON TESLA	Market Square Arena Indianapolis, Ind.	Feb. 19	\$261,858 \$17.50	16,250 sellout	Sunshine Promotions
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GEORGE STRAIT BAILLIE & THE BOYS	La Biella Real Convention Center McAllen, Texas	Feb. 24-25	\$127,930 \$40/\$30/ \$25/\$20	4,900 sellout	Promotions of America
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AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Sioux Falls Arena S.D.	Feb. 15	\$116,775 \$16.50/\$15/ \$14.50	7,540 sellout	West Central Prods.

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**WAS (NOT WAS)**

(Continued from page 72)

what they were looking for.

"Fate conspired to push us in a certain direction. While at Geffen, we decided, well, we gotta try to write some pop songs, don't we? I think it was a forced education. By the third album, we're kind of tired of just grooving. Also, we are a little better at writing songs."

Fate also conspired to give the band as much time as they needed to get their pop act together. After nearly five years in commercial limbo following their stay at Geffen, Fagenson and Weiss were signed by Phonogram's London-based A&R chief, David Bates, to a worldwide recording contract.

"In our deal, it was written that we didn't have to go with the American affiliate," Fagenson says. "We thought we would wait and choose someone who had some real enthusiasm. It could have been the American affiliate, but in the end it was Chrysalis."

The group was brought into Chrysalis by A&R exec Kate Hyman, who had known the band during their days at Ze.

"Chrysalis represented the first place we weren't signed to be an aesthetic loss leader," Weiss explains. "They actually thought, 'We have hits here, and we're gonna go after it seriously.'"

Thanks to "Walk The Dinosaur" and the preceding single, "Spy In The House Of Love," Was (Not Was) is now a better-known commodity. The band upped the ante with a three-month tour of England and a 35-city American swing in 1988. Television is also playing a role in the group's exposure: On March 23, they will hit "Late Night With David Letterman" for the second time, performing the CD-only track "Marriage Vows In Vegas" with guest vocalist Frank Sinatra Jr.

In spite of growing success, the band leaders still don't view themselves as mainstream.

"When you look at it, this is a pretty off-the-wall band, and I don't mean that in a Sonic Youth/Skinny Puppy sort of way," Fagenson says. "In a ridiculous way—the people who make up the band, what we're singing about, and the relative lack of attention paid to pop radio principles. It's amazing that we've done this well, and the jury's still out as to whether this is a true pop-hit act. We're doing well, but there's some big gulf between us and Guns N' Roses that hasn't been crossed."

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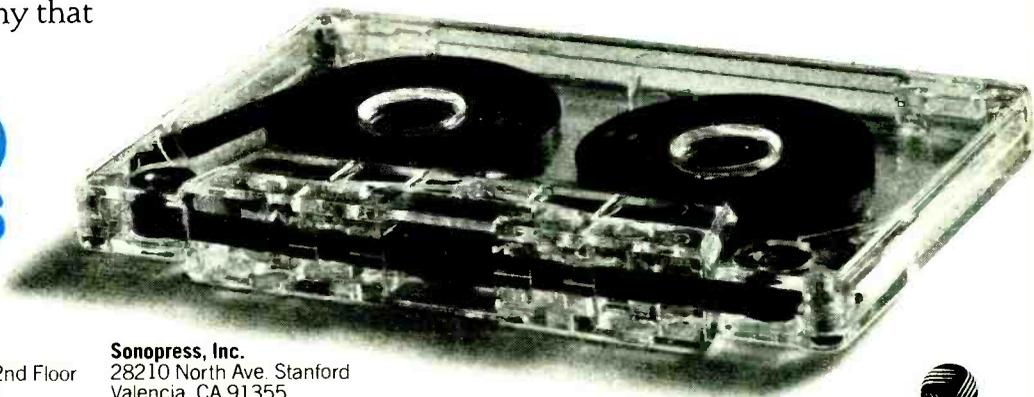
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## TALENT IN ACTION

(Continued from page 72)

with the uplifting and unlikely hymn "New Morning." Cave's tie was gone, his shirt unbuttoned, his suit and hair drenched with sweat. And as he looked out at the rapt audience, a wry smile briefly unpouted the singer's lips.

EVELYN McDONNELL

### HOTHOUSE FLOWERS MARTIN STEPHENSON

*The Roxy*  
West Hollywood, Calif.

**F**EW NEW ACTS have torn up a club as righteously as the Irish band Hothouse Flowers, which sent a packed club of horticulturists into fits of delirium at the first of three sold-out shows here Feb. 20.

The Flowers' debut London album, "People," continues to hang in at the lower reaches of the Top Pop Albums chart six months after its release, but the quintet still hasn't scored the breakthrough single to put them over the top. Anyone who catches the band on its second U.S. club swing, now in progress, will inevitably wonder why this magnificent outfit hasn't caught fire—their spirit and passion are simply irresistible in a live context.

Leading the band through its marathon—yet engrossing—two-hour show was keyboardist/vocalist Liam O Maonlaí, a lanky, longhaired bundle of crackling energy. The focus of the largely female crowd's attention,

O Maonlaí often stepped out from behind his piano to dance and leap ecstatically; at one juncture, when the on-stage power failed, he led the group through an impromptu acoustic "Kansas City," while, at another, he pranced and shook during an extended solo on *bodhran*, a hand-held Irish drum.

The leader's band mates matched his Van Morrison-like vocal licks with some fervent playing. Guitarist Fiachna Ó Braonáin and organist-saxophonist Leo Barnes squeezed out sparks that reminded some of the Rumour's brighter fires.

The group's rich, soulful repertoire featured tougher readings of such fine album tracks as "I'm Sorry" and

"Don't Go," as well as a wealth of promising unrecorded material. These terrific songs, and the band's perfectly electrifying stage show, bode well for Hothouse Flowers' bright future. Please, compare them not to U2—they're destined to be stars in their own right.

The U.K.'s Martin Stephenson,

who is performing a U.S. tour *sans* his band, the Daintees, charmed some in the overly chatty crowd with his opening set. The singalong "Wholly Humble Heart," from his forthcoming Capitol album, "Glad-some, Humour & Blue," stood out in an ingratiating half-hour stand.

CHRIS MORRIS

## XTC ALBUM MARKS THE SPOT

(Continued from page 70)

Sea."

The lack of public appearances by the group since it stopped touring in 1982 cannot have helped matters either, although Partridge says that Geffen has been "very good" about respecting his desire to stay off the road. He reportedly collapsed on stage in Paris that year, after four steady years of worldwide road-hopping, and subsequently decided to confine his musical work to the studio.

"We've had not big pressure to tour again," he says. "Of course, in the beginning, Virgin was kind of like, 'Oh come on, you can't be serious about this nontouring thing. Now, get out and tour.' I think they thought it was kind of perverse that we stopped at that point in our career, as they considered that we hadn't made it yet."

After settling down to life in the studio, XTC plowed through what

Partridge likes to call "a bewildering succession" of producers. XTC production alumnae include heavyweights such as Steve Lillywhite, Hugh Padgham, Steve Nye, and Todd Rundgren. But this time, the group opted for remix engineer and first-time producer Paul Fox.

"We didn't really find out until we were ready to begin mixing that this was the first album he had produced," Partridge says. "But he's really done a fantastic job."

Taking into consideration the formidable collective studio, arranging, and writing talents of Partridge, Moulding, and drummer Dave Gregory, why does XTC not simply produce itself?

"It's almost impossible," says Partridge. "How can the three clowns in the falling-apart car actually control the circus? We need a ringmaster."

## NEW ON THE CHARTS



INNER CITY: Paris Grey, left, Kevin Saunderson, right.

Kevin Saunderson and Paris Grey, better known as Inner City, make their first appearance on the Hot 100 Singles Chart with "Good Life," a song that already went to No. 1 on the dance charts.

Saunderson, who produces the duo, hails from Detroit and began his musical career as a club DJ. His music, released on his own label in 1986, drew the attention of the U.K. Virgin Records subsidiary 10 Records, which signed him.

A native of Chicago, lead vocalist Grey studied voice at Boston's Berklee School of Music. Like her partner, she recorded dance songs that became popular in the Windy City.

A Chicago producer introduced the pair, who are currently in Detroit working on their Virgin debut album, due out in May. Another Inner City song, "Big Fun," has also topped the dance charts.

JIM RICHLIANO

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## 'Stranger Things Have Happened' For Artist Milsap Puts Pop Experiments Aside

BY EDWARD MORRIS

NASHVILLE Country music's most adaptable performer has returned to pure country for his latest album—and he says he's determined to stay in this comfortably familiar niche for a while.

Throughout most of the '80s, RCA's Ronnie Milsap has been a model of artistic experimentation, most of it veering toward the stridently synthesized and unabashedly pop end of the country spectrum. Since 1974, he has had from one to four No. 1 singles every year. To date, he has nearly 40 No. 1's, all on the same label.

But with the March 1 release of the ironically titled LP "Stranger Things Have Happened," Milsap returns to the traditional country sounds that launched him into the business, when he hit with such songs as "I Hate You," "That Girl Who Waits On Tables," and "Pure Love."

### Lead single is Cochran song

His lead single from the album—a remake of the Hank Cochran classic "Don't You Ever Get Tired Of Hurtin' Me"—has just reached the top of the charts. He will follow it with the equally traditional "You Snap Your Fingers (And I'm Back In Your Hands)." And for the first time in ages, the mildly reclusive Milsap is busy working the media.

Says Randy Goodman, RCA's VP for product development: "A lot of people have gotten into country music within the last five or six years, and some of them have never heard Ronnie Milsap do a country record. They think of him as a pop guy in country."

To disabuse newcomers of that notion, RCA is getting Milsap plenty of exposure. In addition to the standard music video, Milsap did one for industry insiders that explained his new direction and presented snippets from the new album. He appeared recently on the televised segment of the Grand Ole Opry (of which he has been a member since 1976).

The label is negotiating for a Milsap special on The Nashville Network. He will appear on TNN's "Nashville Now" talk show March 15. Jim Owens Entertainment will feature Milsap in April in its syndicated "Celebrities Offstage" series. Several other media events are in the planning stage, Goodman says.

To get word of Milsap's new al-

bum out to diehard country fans, RCA has set up listening parties at country nightclubs in 20 markets. The parties will be held on nights when there are no regular live band performances, and attendance will be sweetened by Milsap T-shirt and album giveaways. The clubs will promote the parties through local radio stations of their choice.

Milsap says he likes this newest twist in his career. "I got lonesome for [country music]—I really did. The happiest times of my being in the music business were those earlier years. . . . My favorite album was '20-20 Vision' (1976). I feel that as a country singer, that was the best album I ever did. It had 'What Goes On When The Sun Goes Down' and '(I'm A) Stand By My Woman Man.'"

On his upcoming tour, Milsap says he has hired "a couple of fiddle players" and replaced his female backup singers with male vocalists. "Instead of having such a hi-tech, synthesized sound, it's going to be much more real instruments."

Milsap has long had creative control over his albums. On "Stranger Things Have Happened," he brought back his old studio mentor, Tom Collins, to help co-produce (along with Rob Galbraith and Milsap).

The freedom to choose his style and material is a mixed blessing, admits the Country Music Assn.'s 1977 entertainer of the year: "Sometimes that works, and sometimes you work yourself into a corner. Things like 'Button Off My Shirt' [one of his recent hi-tech pop efforts], folks thought was kind of a unique record."

"But you're kind of in between now. There's nobody able to step out of country into top 40 or adult contemporary radio. If there's no way that that can be happening, then why should I be making those kinds of records?"



**Bandy Meets Jet Stream.** Country artist Moe Bandy is surrounded by four members of the pop/rock act the Jets backstage at one of the presidential inaugural balls in Washington, D.C., where both acts performed. Pictured, from left, are the Jets' Elisabeth Wolfgramm; Vake Wolfgramm, mother of the seven brothers and sisters who make up the Jets; Bandy; the group's Moana Wolfgramm; and the group's Kathy Wolfgramm.

## N.Y. Lawyer Will Strengthen Nashville's Weak Link Ross Brings Tidings Of Connections

**SANDY ROSS IS COMING TO TOWN** (sung to the tune of "Santa Claus Is Coming To Town"): Actually, the Nashville arrival of this New York emigrant could mean an early Christmas for some select clients.

You see, Ross will be filling the biggest gap in the Nashville music industry—the aggressive, can-do attorney with knowledge of the entertainment business and multiple key contacts with the movers and shakers in New York and Los Angeles. Anything that strengthens this weak link should benefit those who land deals with the majors and also help the industry grow beyond some of the legal and managerial strictures of the past and present.

The all-too-familiar scenario has been for rising Nashville talents to burst onto the national scene and then suddenly drop their Nashville managers and attorneys for high-powered, high-priced mavens in New York or Los Angeles with quick access to top label brass, networks, and the movie world. Once the artists reach this level, Nashville can offer, literally, less than a handful of experts to guide them to the zenith of their artistic commercial success.

Enter Ross. Sensing this vacuum, Ross has emerged from a six-year retirement by opening offices in Nashville and New York. He plans to act as a "businessman/attorney," negotiator, adviser, and deal maker for music industry companies, executives, artists, athletes, and entertainment personalities in motion pictures, TV, and radio.

Ross has worked with some of the biggest names in the business: Janis Ian, Miriam Makeba, Patti Austin, Quincy Jones, Cameo, Phil Ramone, Buffy Sainte-Marie, and Leopold Stokowski. His introduction to music and entertainment came when he married the daughter of Irving Green, the Mercury Records mogul. With Green as father-in-law and mentor, the Ross career began to boom. Referring to Green's boost, Ross paraphrases Ernest Hemingway, joking, "The son-in-law also rises."

Ah-ha, a clear case of nepotism-in-law. Not quite—Ross learned the ropes quickly, and his career blossomed even after his marriage died on the vine.

The Ross move to Nashville is the stuff movies are made of. After a divorce and while living in New York, he turned down an effort by a mutual friend to fix him up with a lady in Nashville. Then he placed a personal ad in New York magazine. "I give good ad," claims Ross. Among the 500 responses, was one from Alice Zimmerman of Nashville. "It was the best-written letter," explains Ross, "so I phoned her and we started talking."

They were both amazed to discover that she was the

same person Ross' friend in New York was talking about. It also turned out that Zimmerman and Ross had lived only one block away from each other in Chicago and had attended the same grammar school. Naturally, they met . . . and married. Zimmerman, an art dealer and collector, owns the Zimmerman-Saturn Gallery in Nashville.

Ross plans to base his operations in Nashville and hopes to land some local clients to go along with some from New York and Los Angeles. He feels his previous

experience as a manager and representing a record label gives him leverage in making deals for artists. "I'm real comfortable sitting down with all the big boys," he advises. "There's a wealth of talent down here—country, black, pop, rock, gospel." And he plans to take some to newer and grander

heights. It won't be long before some of these acts discover that yes, indeed, Sandy Ross is coming to town.

**GRAMMY GRABBERS:** Congratulations to the country music and Nashville-connected Grammy winners, presenters, and performers who brightened the Feb. 22 awards show. The winners again demonstrated the diversity of the sounds coming from Nashville—gospel, jazz, bluegrass, polka, folk, and country. **Take 6** took off with rookie-of-the-year honors, while **K.T. Oslin** and **Randy Travis** represented the male and female sectors of country music perfectly, the **Judds** won their fourth award, bluegrass king **Bill Monroe** received a deserved Grammy, **Asleep At The Wheel** woke up the Grammy voters, polka guru **Jimmy Sturr** repeated as a winner, **Bill Johnson** won a coveted Grammy for album packaging, **k.d. lang** and the late **Roy Orbison** shared an award for their "Crying" collaboration, **Emmylou Harris** and **Willie Nelson** were among those performing on the best traditional folk recording, while gospel goodies went to the **Winans**. **BeBe Winans**, **Amy Grant**, and **Larnelle Harris**. Outstanding performances came from **Take 6**, the **Winans**, **Oslin**, **Dan Seals**, **Dwight Yoakam**, **Buck Owens**, and **Lyle Lovett**. Other highlights included **Billy Crystal's** masterful MC job, **Bobby McFerrin's** music-bit with Crystal, **Tracy Chapman's** performance and acceptance, and **Whitney Houston's** stunning show opener. And did you catch **Sinead O'Connor's** tattered jeans? She out-Yoakamed Dwight.

**SIGNINGS:** Sammi Smith to Playback Records . . . Norwegian artist **Arne Benoni** to Round Robin Records . . . Songwriters **Mensy**, **Chapin Hartford**, **Tim Ryan**, and **Randy Boudreaux** to Tree International.



by Gerry Wood



**Voice For Life.** Country singer Maripat Davis visits with singer/actor Kris Kristofferson at a LIFE concert benefiting the hungry, at the Universal Amphitheatre in Los Angeles.

# Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	12	★ ★ <b>NO. 1</b> ★ ★ <b>DON'T YOU EVER GET TIRED (OF HURTING ME)</b> R.MILSAP,R.GALBRAITH,T.COLLINS (H.COCHRAN)	RONNIE MILSAP RCA 8746-7
2	6	7	10	<b>FROM A JACK TO A KING</b> S.BUCKINGHAM (N.MILLER)	RICKY VAN SHELTON COLUMBIA 38-08529/CBS
3	2	3	15	<b>HIGHWAY ROBBERY</b> J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
4	8	9	12	<b>NEW FOOL AT AN OLD GAME</b> J.BOWEN,R.MCENTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCENTIRE MCA 53473
5	7	8	14	<b>HONEY I DARE YOU</b> SOUTHERN PACIFIC,J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
6	10	14	8	<b>BABY'S GOTTEN GOOD AT GOODBYE</b> J.BOWEN,G.STRAIT (T.MARTIN, T.MARTIN)	◆ GEORGE STRAIT MCA 53486
7	11	13	14	<b>COME AS YOU WERE</b> R.CHANCEY (P.CRAFT)	◆ T. GRAHAM BROWN CAPITOL 44273
8	12	15	13	<b>I'M A ONE WOMAN MAN</b> B.SHERILL (T.FRANKS, J.HORTON)	GEORGE JONES EPIC 34-08509/CBS
9	15	21	8	<b>I'M NO STRANGER TO THE RAIN</b> G.FUNDIS,K.WHITLEY (S.CURTIS, R.HELLARD)	◆ KEITH WHITLEY RCA 8797-7
10	13	19	13	<b>FROM THE WORD GO</b> S.GIBSON,J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
11	16	20	12	<b>DOWN THAT ROAD TONIGHT</b> J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
12	4	6	16	<b>I WISH I WAS STILL IN YOUR DREAMS</b> J.BOWEN,C.TWITTY,D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
13	17	22	10	<b>WHO YOU GONNA BLAME IT ON THIS TIME</b> B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
14	1	2	18	<b>I STILL BELIEVE IN YOU</b> P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
15	5	4	15	<b>'TIL YOU CRY</b> B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
16	19	23	13	<b>HEARTBREAK HILL</b> R.BENNETT,E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
17	21	25	10	<b>BIG LOVE</b> J.BOWEN,J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
18	9	11	15	<b>I FEEL FINE</b> S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
19	22	26	10	<b>OLD COYOTE TOWN</b> D.WILLIAMS,G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274
20	23	28	6	<b>THERE'S A TEAR IN MY BEER</b> H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS)	◆ HANK WILLIAMS, JR. WARNER/CURB 7-27584/WARNER BROS.
21	26	30	7	<b>THE CHURCH ON CUMBERLAND ROAD</b> R.HALL,R.BYRNE (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	◆ SHENANDOAH COLUMBIA 38-68550/CBS
22	27	32	6	<b>TELL IT LIKE IT IS</b> N.LARKIN (G.DAVIS, L.DIAMOND)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99242/ATLANTIC
23	29	33	7	<b>FAIR SHAKE</b> B.LLOYD,R.FOSTER,R.WILL (G.CLARK, R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8795-7
24	31	38	5	<b>HEY BOBBY</b> H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8865-7
25	32	35	7	<b>I'LL BE LOVIN' YOU</b> J.BOWEN,L.GREENWOOD (D.SCHLITZ, P.OVERSTREET)	LEE GREENWOOD MCA 53475
26	30	34	7	<b>THE HEART</b> J.BOWEN,J.STROUD,J.J.DALTON (K.KRISTOFFERSON)	LACY J. DALTON UNIVERSAL 53487/MCA
27	34	39	6	<b>YOU GOT IT</b> J.LYNNIE (J.LYNNIE, R.ORBISON, T.PETTY)	ROY ORBISON VIRGIN 7-99245
28	35	37	6	<b>DON'T TOSS US AWAY</b> T.BROWN (B.MACLEAN)	◆ PATTY LOVELESS MCA 53477
29	37	42	5	<b>SETTING ME UP</b> P.WORLEY,E.SEAY (M.KNOPFLER)	HIGHWAY 101 WARNER BROS. 7-27581
30	20	24	14	<b>TRAINWRECK OF EMOTION</b> B.BECKETT (J.VEZNER, A.HOODY)	◆ LORRIE MORGAN RCA 8638-7
31	14	18	16	<b>YOU STILL DO</b> B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 38-08119/CBS
32	38	41	6	<b>SHE DESERVES YOU</b> K.LEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
33	43	57	3	<b>YOUNG LOVE</b> B.MAHER (P.KENNERLEY, K.ROBBINS)	THE JUDDS CURB/RCA 8820-8/RCA
34	24	10	15	<b>BRIDGES AND WALLS</b> J.BOWEN (R.MURRAY, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
35	44	59	3	<b>BIG DREAMS IN A SMALL TOWN</b> T.DUBOIS,S.HENRICKS,RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8816-7
36	40	44	8	<b>COWBOY HAT IN DALLAS</b> J.STROUD (C.DANIELS, T.DIGREGORIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-68542/CBS
37	25	12	18	<b>BIG WHEELS IN THE MOONLIGHT</b> K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
38	46	64	3	<b>AFTER ALL THIS TIME</b> T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-68585/CBS
39	42	48	6	<b>MY TRAIN OF THOUGHT</b> T.COLLINS (B.BURCH, M.WOODY)	BARBARA MANDRELL CAPITOL 44276
40	18	1	18	<b>I SANG DIXIE</b> P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
41	28	29	10	<b>WHICH WAY DO I GO (NOW THAT I'M GONE)</b> J.BOWEN,W.JENNINGS (J.MACRAE, S.CLARK)	WAYLON JENNINGS MCA 53476
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
42	NEW ▶		1	<b>IS IT STILL OVER</b> K.LEHNING (K.BELL, L.HENLEY)	RANDY TRAVIS WARNER BROS. 7-27551
43	48	61	4	<b>LOVE WILL</b> J.STROUD,B.BECKETT (D.PFRIMMER, B.GALLIMORE)	THE FORESTER SISTERS WARNER BROS. 7-27575
44	47	55	4	<b>MOON PRETTY MOON</b> J.KENNEDY (K.PEID)	THE STATLER BROTHERS MERCURY 872 604 7
45	NEW ▶		1	<b>IF I HAD YOU</b> B.BECKETT,ALABAMA (K.CHATER, D.MAYO)	ALABAMA RCA 8817-7
46	53	58	4	<b>BETTER MAN</b> M.WRIGHT,J.STROUD (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8781-7
47	49	53	5	<b>EXCEPTION TO THE RULE</b> B.LOGAN (JONES, WATERS, SHAPIRO)	MASON DIXON CAPITOL 44331
48	33	17	18	<b>LIFE AS WE KNEW IT</b> A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
49	36	16	18	<b>DON'T WASTE IT ON THE BLUES</b> P.WORLEY,E.SEAY,G.BROWN (S.RAMOS, J.VANDOVER)	GENE WATSON WARNER BROS. 7-27692

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	55	62	4	<b>LIKE FATHER LIKE SON</b> T.BROWN,S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
51	39	27	16	<b>SONG OF THE SOUTH</b> ALABAMA,J.LEO (B.MCDILL)	◆ ALABAMA RCA 8744-7
52	68	—	2	<b>WHERE DID I GO WRONG</b> J.BOWEN,S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
53	58	63	5	<b>GOODBYE LONESOME, HELLO BABY DOLL</b> B.BROMBERG,W.REESE (L.EMERSON)	THE LONESOME STRANGERS HIGHTONE 508
54	61	76	3	<b>BALLAD OF A TEENAGE QUEEN</b> J.CLEMENT (J.CLEMENT)	JOHNNY CASH MERCURY 872 420-7
55	74	—	2	<b>I GOT YOU</b> P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27567/WARNER BROS.
56	60	65	5	<b>THREADS OF GOLD</b> R.HAFFKINE (D.KING, J.A.SHAMBLIN)	THE MARCY BROS. WARNER BROS. 7-27573
57	62	67	3	<b>WHEN SHE HOLDS ME</b> C.YOUNG (L.GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 53501
58	63	69	4	<b>NEXT TO YOU</b> N.WILSON (A.ESTES, C.HILL)	◆ TAMMY WYNETTE EPIC 34-68570/CBS
59	65	74	3	<b>OLD PAIR OF SHOES</b> R.CHANCEY (M.MILLER)	SAWYER BROWN CAPITOL/CURB 44332/CAPITOL
60	73	—	2	<b>THE GOSPEL ACCORDING TO LUKE</b> J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	SKIP EWING MCA 53481
61	45	36	18	<b>WHAT I'D SAY</b> E.GORDY,JR.,R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
62	69	78	3	<b>MANY MANSIONS</b> J.KENNEDY (A.RANDALL, M.D.SANDERS, C.A.ETHERIDGE)	MOE BANDY CURB 10524
63	41	45	8	<b>STAY NOVEMBER</b> P.WORLEY,E.SEAY (J.S.SHERILL, T.CAIN)	KEVIN WELCH WARNER BROS. 7-27647
64	66	70	5	<b>GRANDMA'S OLD WOOD STOVE</b> S.ROBERTS (B.STONE)	THE SANDERS AIRBORNE 10013
65	54	54	6	<b>WALK THAT WAY</b> J.KENNEDY (R.GIRSSOM, S.MUNSEY, JR.)	MEL MCDANIEL CAPITOL 44303
66	51	31	17	<b>I JUST CALLED TO SAY GOODBYE AGAIN</b> R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
67	52	40	20	<b>BURNIN' A HOLE IN MY HEART</b> J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
68	57	47	17	<b>DEEPER THAN THE HOLLER</b> K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
69	77	87	3	<b>WHITE HOUSES</b> J.BRADLEY (J.CUNNINGHAM)	CHARLEY PRIDE 16TH AVENUE 70425
70	79	—	2	<b>IF I EVER GO CRAZY</b> W.ALDRIE (W.ALDRIE, S.ALDRIE)	THE SHOOTERS EPIC 34-68587/CBS
71	59	43	8	<b>HIT THE GROUND RUNNIN'</b> B.LOGAN (B.FISCHER, R.GILES)	JOHN CONLEE 16TH AVENUE 70424
72	78	88	3	<b>DON'T BE SURPRISED IF YOU GET IT</b> G.KENNEDY (G.SELMAN)	DEBBIE RICH DOOR KNOB 318
73	70	52	8	<b>MORE THAN ENOUGH</b> J.BOWEN,G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53493
74	50	50	6	<b>ONE IN YOUR HEART ONE ON YOUR MIND</b> W.MASSEY,J.COTTON (M.P.HENEY, J.LEAP)	CHARLY MCCLAIN MERCURY 872 506-7
75	NEW ▶		1	<b>WAITING FOR YOU</b> J.BOWEN,G.DAVIES (G.DAVIES)	GAIL DAVIES MCA 53505
76	NEW ▶		1	<b>SOMEWHERE BETWEEN</b> W.WALDMAN (M.HAGGARD)	◆ SUZY BOGGUSS CAPITOL 44270
77	76	60	22	<b>HOLD ON (A LITTLE LONGER)</b> J.BOWEN,S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
78	NEW ▶		1	<b>I NEED A WIFE</b> J.BOWEN,J.STROUD (J.HARMS, D.TYLER)	JONI HARMS UNIVERSAL 53492
79	84	—	2	<b>OH HOW I LOVE YOU</b> B.DIPIERO,J.S.SHERILL (T.PEREZ, B.DIPIERO, J.S.SHERILL)	◆ TONY PEREZ REPRISE 7-27591/WARNER BROS.
80	NEW ▶		1	<b>WHAT A WONDERFUL WORLD</b> B.BURWELL,S.RIPLEY (G.D.WEISS, B.THIELE)	ROY CLARK HALLMARK 0001
81	56	51	6	<b>BACK IN THE SWING AGAIN</b> B.MONTGOMERY (A.DELORY, L.JOHNSON, C.WHITSETT)	LINDA DAVIS EPIC 34-68544/CBS
82	85	—	2	<b>STAND BY YOUR MAN</b> T.BROWN,B.WILLIAMS,L.lovETT (B.SHERILL, T.WYNETTE)	LYLE LOVETT MCA/CURB 53611/MCA
83	82	66	24	<b>LONG SHOT</b> K.LEHNING (D.SCHLITZ, G.SCRUGGS)	◆ BAILLIE AND THE BOYS RCA 8631-7
84	86	—	2	<b>ANOTHER HEART TO BREAK THE FALL</b> R.JARRARD (D.GRAY, D.L.MURPHY)	CARRIE DAVIS FOUNTAIN HILLS 130
85	NEW ▶		1	<b>HOW MANY HEARTS</b> N.LARKIN (P.WOLFE, B.BORCHERS, N.LARKIN)	LYNN ANDERSON MERCURY 872 602-7
86	87	—	2	<b>I CAN'T HAVE YESTERDAY</b> COCHISE PROD. (V.STECKLEIN)	BIRCH DENNEY OAK 1068
87	64	49	19	<b>(IT'S ALWAYS GONNA BE) SOMEDAY</b> H.DUNN,C.WATERS,W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116
88	81	56	19	<b>SINCERELY</b> J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
89	71	71	5	<b>ONLY THE STRONG SURVIVE</b> N.LARKIN (J.BUTLER, K.GAMBLE, L.HUFF)	◆ DARRELL HOLT ANOKA 225
90	NEW ▶		1	<b>BOOGIE QUEEN</b> B.GREEN (R.JENKINS, D.GREEN)	DOUG KERSHAW BGM 012989
91	72	77	4	<b>NO CHANCE TO DANCE</b> T.COLLINS (DIPIERO, SHERILL, ROBBINS)	JOHNNY RODRIGUEZ CAPITOL 44325
92	NEW ▶		1	<b>THIS OLD HOUSE</b> N.BOLAS,CROSBY,STILLS,NASH & YOUNG (N.YOUNG)	CROSBY, STILLS, NASH & YOUNG ATLANTIC 7-88966
93	NEW ▶		1	<b>TWO OLD FLAMES ONE CHEATIN' FIRE</b> B.BARTON (J.K.GULLEY, D.MILLER)	JOANN WINTERMUTE CANYON CREEK 1225
94	NEW ▶		1	<b>MY ROSE IS BLUE</b> J.CAPPS (J.CAPPS)	DON LAMASTER K-ARK 1046
95	91	82	17	<b>YOU BABE</b> K.SUESOV,M.HAGGARD (S.D.SHAFFER)	MERLE HAGGARD EPIC 34-08111/CBS
96	89	85	21	<b>BORDERLINE</b> W.ALDRIE (W.ALDRIE)	THE SHOOTERS EPIC 34-08082/CBS
97	90	86	4	<b>I DON'T CALL HIM DADDY</b> R.LANDIS (R.NIELSEN)	KENNY ROGERS RCA 8390-7
98	92	92	22	<b>LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART</b> J.KENNEDY (H.REID, D.REID, D.REID)	THE STATLER BROTHERS MERCURY 870 681-7
99	67	46	8	<b>TWILIGHT TIME</b> C.MOMAN (B.RAM, M.NEVINS, A.NEVINS)	WILLIE NELSON COLUMBIA 38-08541/CBS
100	98	97	14	<b>LOOK WHAT WE MADE (WHEN WE MADE LOVE)</b> W.WALDMAN,J.EDWARDS (D.LOGGINS, R.SMITH, M.CHAPMAN)	◆ JONATHAN EDWARDS MCA/CURB 53467/MCA

○ Products with the greatest airplay this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

# COUNTRY CORNER



by Marie Ratliff

**WELCOME NEW PANELISTS:** This week marks the first reports from nine new stations for our Hot Country Singles chart. We're happy to have these new faces: WYNY New York; WVVZ Hartford, Conn.; WHOK-FM Columbus, Ohio; WKHK Richmond, Va.; WTNT Tallahassee, Fla.; WFMB-FM Springfield, Ill.; KDJW Amarillo, Texas; WICO-FM Salisbury, Md.; and WKML-FM Fayetteville, N.C.

**LP LEANINGS:** MD David Bryan, WDAF Kansas City, Mo., is a strong supporter of Alabama's new "Southern Star" album (RCA). "It's the best album they've ever done," says Bryan. "It has more of the raw feeling they had on songs like 'Tennessee River' and '40 Hour Week.' It's more of an honest sound instead of so technical." Sales figures are confirming Bryan's assessment as "Southern Star" moves into the No. 1 position on the Top Country Albums chart in its third week on the list.

Alabama also has three other albums ranking in the top 75—"Alabama Live," which is at No. 35 and has been charted 39 weeks; and "Greatest Hits" (No. 36) and "Roll On" (No. 71), both of which have been on the country chart for more than three years.

At WHEW Fort Myers, Fla., MD Kathleen Hecksher is getting good response from the cuts she's airing out of Mel McDaniel's "Rock-A-Billy Boy" (Capitol). "An outstanding cut," says Hecksher, "is the talk story 'The Madam And The Preacher,' but it's hard to narrow it down to one song, there's several really good ones."

**THEY CAN'T KEEP MASON DIXON IN VIRGINIA:** Mason Dixon's "Exception To The Rule" album is having a great run at record shops in Lynchburg and Roanoke, Va. The package was a big seller over the Christmas holidays and sales stopped only when product ran out. The reorders also sold out and fans are now on a waiting list for the next shipment.

At WYYD Roanoke, MD Robynn Jaymes reports the group's previous single, "When Karen Comes Around," has been playing on the station an unprecedented 21 weeks and is still among their 'Top 10 at 10' vote-getters. "The current single, 'Exception To The Rule,' was an out-of-the-box add with overwhelming reaction," says Jaymes.

"Mason Dixon has their most impressive single so far," says MD Ken Curtis, KYKX Longview, Texas, "and it's doing very well down here." Mason Dixon is at No. 47 on the country singles chart this week.

**"THIS SONG TAKES ME BACK** to songs like 'Mama He's Crazy,' when I really liked the Judds best," says MD Buddy Owens, KNIX Phoenix, Ariz. "Young Love" [Curb/RCA] is an excellent record."

"Very timely," adds MD Jeff Scott, KLLL Lubbock, Texas. "The song has a really neat story and it's off to a fast start." The Judds are charted at No. 33 in their third week.

Also making good moves in Lubbock, says Scott, is Don Williams' "Old Coyote Town" (Capitol), showing this week at No. 19 on the country singles chart. "The people here are really getting into this song. It mentions West Texas, and there's so many little towns around here that are exactly as he describes."

## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REPORTERS	TOTAL ON
<b>IS IT STILL OVER</b>					
RANDY TRAVIS WARNER BROS.	18	32	44	94	100
<b>IF I HAD YOU</b>					
ALABAMA RCA	13	26	42	81	89
<b>WHERE DID I GO WRONG</b>					
STEVE WARINER MCA	4	15	21	40	73
<b>I GOT YOU</b>					
DWIGHT YOAKAM REPRISE	5	12	23	40	68
<b>AFTER ALL THIS TIME</b>					
RODNEY CROWELL COLUMBIA	8	18	9	35	119
<b>BIG DREAMS IN A SMALL...</b>					
RESTLESS HEART RCA	6	16	10	32	125
<b>YOUNG LOVE</b>					
THE JUDDS CURB/RCA	7	14	8	29	130
<b>GOSPEL ACCORDING TO...</b>					
SKIP EWING MCA	0	15	13	28	59
<b>IF I EVER GO CRAZY</b>					
THE SHOOTERS EPIC	1	9	17	27	47
<b>LOVE WILL</b>					
FORESTER SISTERS WARNER BROS.	6	10	9	25	100

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

FOR WEEK ENDING MARCH 11, 1989

# Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

**WMZQ**  
98.7FM 1390AM

Washington P.D.: Bob McNeill

- 1 Eddy Raven, 'Til You Cry
- 2 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 3 Ricky Van Shelton, From A Jack To A King
- 4 Conway Twitty, I Wish I Was Still In Your Dream
- 5 Reba McEntire, New Fool At An Old Game
- 6 Southern Pacific, Honey I Dare You
- 7 George Strait, Baby's Gotten Good At Goodbye
- 8 The Desert Rose Band, I Still Believe In You
- 9 T. Graham Brown, Come As You Were
- 10 Sweethearts Of The Road, I Feel Fine
- 11 Tanya Tucker, Highway Robbery
- 12 Keith Whitley, I'm No Stranger To The Rain
- 13 Michael Martin Murphey, From The Word Go
- 14 Nitty Gritty Dirt Band, Down That Road Tonight
- 15 Vern Gosdin, Who You Gonna Blame It On This Tim
- 16 Emmylou Harris, Heartbreak Hill
- 17 The Oak Ridge Boys, Bridges And Walls
- 18 T.G. Sheppard, You Still Do
- 19 The Bellamy Brothers, Big Love
- 20 Don Williams, Old Coyote Town
- 21 Lorie Morgan, Trainwreck Of Emotion
- 22 Billy Joe Royal, Tell It Like It Is
- 23 Shenandoah, The Church On Cumberland Road
- 24 Foster And Lloyd, Fair Shake
- 25 Wayne Jackson, Which Way Do I Go (Now That I'
- 26 Gene Watson, Don't Waste It On The Blues
- 27 Roy Orbison, You Got It
- 28 Lee Greenwood, I'll Be Lovin' You
- 29 K.T. Oslin, Hey Bobby
- 30 Highway 101, Setting Me Up
- 31 Hank Williams, Jr., There's A Tear In My Beer
- 32 George Jones, I'm A One Woman Man

**ATLANTA'S COUNTRY LEADER**  
**KICKS**  
101.5 fm

Atlanta P.D.: Neil McGinley

- 1 Tanya Tucker, Highway Robbery
- 2 Ricky Van Shelton, From A Jack To A King
- 3 Sweethearts Of The Road, I Feel Fine
- 4 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 5 Reba McEntire, New Fool At An Old Game
- 6 Eddy Raven, 'Til You Cry
- 7 George Strait, Baby's Gotten Good At Goodbye
- 8 Keith Whitley, I'm No Stranger To The Rain
- 9 Conway Twitty, I Wish I Was Still In Your Dream
- 10 Nitty Gritty Dirt Band, Down That Road Tonight
- 11 Southern Pacific, Honey I Dare You
- 12 The Bellamy Brothers, Big Love
- 13 George Jones, I'm A One Woman Man
- 14 Roy Orbison, You Got It
- 15 Hank Williams, Jr., There's A Tear In My Beer
- 16 Nitty Gritty Dirt Band, Down That Road Tonight
- 17 Shenandoah, The Church On Cumberland Road
- 18 The Desert Rose Band, I Still Believe In You
- 19 The Oak Ridge Boys, Bridges And Walls
- 20 T. Graham Brown, Come As You Were
- 21 Dwight Yoakam, I Sang Dixie
- 22 Keith Whitley, I'm No Stranger To The Rain
- 23 Emmylou Harris, Heartbreak Hill
- 24 Foster And Lloyd, Fair Shake
- 25 Highway 101, Setting Me Up
- 26 K.T. Oslin, Hey Bobby
- 27 Vern Gosdin, Who You Gonna Blame It On This Tim

104  
**WJZR**

Winston Salem P.D.: Les Acree

- 1 Lorie Morgan, Trainwreck Of Emotion
- 2 The Judds, Young Love
- 3 Restless Heart, Big Dreams In A Small Town

**WFOZ**

Winston Salem P.D.: Les Acree

- 1 Tanya Tucker, Highway Robbery
- 2 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 3 Ricky Van Shelton, From A Jack To A King
- 4 Conway Twitty, I Wish I Was Still In Your Dream
- 5 George Jones, I'm A One Woman Man
- 6 Reba McEntire, New Fool At An Old Game
- 7 The Oak Ridge Boys, Bridges And Walls
- 8 Keith Whitley, I'm No Stranger To The Rain
- 9 Nitty Gritty Dirt Band, Down That Road Tonight
- 10 Eddy Raven, 'Til You Cry
- 11 Michael Martin Murphey, From The Word Go
- 12 Don Williams, Old Coyote Town
- 13 George Strait, Baby's Gotten Good At Goodbye
- 14 Southern Pacific, Honey I Dare You
- 15 Patty Loveless, Don't Toss Us Away
- 16 Keith Whitley, I'm No Stranger To The Rain
- 17 T.G. Sheppard, You Still Do
- 18 Billy Joe Royal, Tell It Like It Is
- 19 Lee Greenwood, I'll Be Lovin' You
- 20 Hank Williams, Jr., There's A Tear In My Beer
- 21 The Desert Rose Band, I Still Believe In You
- 22 Roy Orbison, You Got It
- 23 Vern Gosdin, Who You Gonna Blame It On This Tim
- 24 Shenandoah, The Church On Cumberland Road
- 25 T.G. Sheppard, You Still Do
- 26 Larry Boone, I Just Called To Say Goodbye Again
- 27 The Bellamy Brothers, Big Love
- 28 Sweethearts Of The Road, I Feel Fine
- 29 Glen Campbell, More Than Enough
- 30 Steve Wariner, Where Did I Go Wrong
- 31 Dwight Yoakam, I Sang Dixie
- 32 The Judds, Young Love
- 33 Lynn Anderson, How Many Hearts
- 34 Dan Seals, Big Wheels In The Moonlight
- 35 Don Williams, Old Coyote Town
- 36 Gene Watson, Don't Waste It On The Blues
- 37 The Statler Brothers, Let's Get Started If We'r
- 38 Johnny Cash, Ballad Of A Teenage Queen
- 39 EX Alabama, If I Had You
- 40 EX Loni Darnes, Waiting For You
- 41 EX Cecil Cartwright, Like Father Like Son
- 42 EX Randy Travis, Is It Still Over
- 43 EX The Judds, Young Love
- 44 EX Babbie And The Boys, She Deserves You

**WFMS FM**  
95.5  
...is Country Music

Indianapolis P.D.: Russ Schell

- 1 Tanya Tucker, Highway Robbery
- 2 Conway Twitty, I Wish I Was Still In Your Dream
- 3 Ricky Van Shelton, From A Jack To A King
- 4 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 5 Southern Pacific, Honey I Dare You
- 6 Reba McEntire, New Fool At An Old Game
- 7 George Strait, Baby's Gotten Good At Goodbye
- 8 Sweethearts Of The Road, I Feel Fine
- 9 The Desert Rose Band, I Still Believe In You
- 10 T. Graham Brown, Come As You Were
- 11 George Jones, I'm A One Woman Man

**KPLX 99.5**

Dallas P.D.: Bobby Kraig

- 1 Eddy Raven, 'Til You Cry
- 2 Tanya Tucker, Highway Robbery
- 3 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 4 The Desert Rose Band, I Still Believe In You
- 5 Dan Seals, Big Wheels In The Moonlight
- 6 Alabama, Song Of The South
- 7 George Jones, I'm A One Woman Man
- 8 Gene Watson, Don't Waste It On The Blues
- 9 Michael Martin Murphey, From The Word Go
- 10 T. Graham Brown, Come As You Were
- 11 George Strait, Baby's Gotten Good At Goodbye
- 12 Reba McEntire, New Fool At An Old Game
- 13 Nitty Gritty Dirt Band, Down That Road Tonight
- 14 Billy Joe Royal, Tell It Like It Is
- 15 Randy Travis, Deeper Than The Holler
- 16 Lee Greenwood, I'll Be Lovin' You
- 17 Keith Whitley, I'm No Stranger To The Rain
- 18 Hank Williams, Jr., There's A Tear In My Beer
- 19 Southern Pacific, Honey I Dare You
- 20 Jonathan Edwards, Look What We Made
- 21 The Bellamy Brothers, Big Love
- 22 T.G. Sheppard, You Still Do
- 23 Vern Gosdin, Who You Gonna Blame It On This Tim
- 24 Highway 101, Setting Me Up
- 25 Rodney Crowell, After All This Time
- 26 Don Williams, Old Coyote Town
- 27 Earl Thomas Conney, What I'd Say
- 28 EX Roy Orbison, You Got It
- 29 EX Lacy J. Dalton, The Heart
- 30 EX Alabama, If I Had You
- 31 EX The Judds, Young Love
- 32 EX Mason Dixon, Exception To The Rule
- 33 EX Randy Travis, Is It Still Over
- 34 EX The Charlie Daniels Band, Cowboy Hat In Dallas
- 35 EX The Oak Ridge Boys, Bridges And Walls
- 36 EX Wayne Jennings, Which Way Do I Go (Now That I'
- 37 EX Restless Heart, Big Dreams In A Small Town
- 38 EX Shenandoah, The Church On Cumberland Road

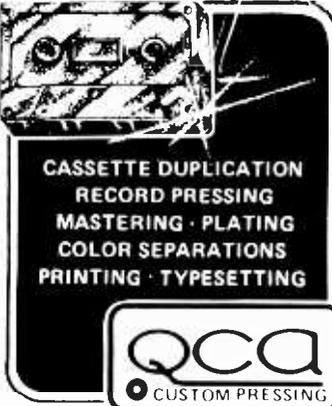
## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	BMI/PolyGram, ASCAP/Mc Bec, ASCA/Terrace, ASCAP)	HL/CPP	Or Not, ASCAP/WB, ASCAP/Make Believeus, ASCAP/Screen Gems-EMI, BMI)
38 AFTER ALL THIS TIME (Granite, ASCAP/Coolwell, ASCAP)	77	HIT THE GROUND RUNNING (EEG, ASCAP)	71	OLD PAIR OF SHOES (Zoo Crew, ASCAP)
84 ANOTHER HEART TO BREAK THE FALL (Simonton, BMI/NZD, ASCAP)	71	HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI/Irving, BMI) CPP	70	ONE IN YOUR HEART ONE ON YOUR MIND (Songmedia, BMI/Friday Night, BMI)
6 BABY'S GOTTEN GOOD AT GOODBYE (Co-Heart, BMI/Muy Bueno, BMI)	5	HONEY I DARE YOU (Midget's Fist, ASCAP/Bob-A-Lew, ASCAP/Maypop, BMI/Long Tooth, BMI) WBM	89	ONLY THE STRONG SURVIVE (Ensign, BMI/Downstairs, BMI) CPP
81 BACK IN THE SWING AGAIN (DeLory/Real Johnson/Tom Collins, BMI) CPP	85	HOW MANY HEARTS (Ensign, BMI/Blue Moon, ASCAP/Famous, ASCAP)	29	SETTING ME UP (Almo, ASCAP) CPP
54 BALLAD OF A TEENAGE QUEEN (Bob Webster, BMI)	96	I CAN'T HAVE YESTERDAY (Checkmate, BMI)	32	SHE DESERVES YOU (Colgems-EMI, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP
46 BETTER MAN (Howlin'Hits, ASCAP)	87	I DON'T CALL HIM DADDY (Englishtown, BMI)	88	SINCERELY (American League, BMI/Irving, BMI/Liason Two, BMI) HL/CPP
35 BIG DREAMS IN A SMALL TOWN (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI)	18	I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL	76	SOMEWHERE BETWEEN (Tree, BMI)
17 BIG LOVE (Bellamy Bros., ASCAP)	55	I GOT YOU (Coal Dust West, BMI)	51	SONG OF THE SOUTH (PolyGram, ASCAP) HL
37 BIG WHEELS IN THE MOONLIGHT (PolyGram, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL	66	I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL	82	STAND BY YOUR MAN (Al Gallico, BMI)
90 BOOGIE QUEEN (Jenebek, BMI/Bill Green, BMI)	78	I NEED A WIFE (Back Nine, ASCAP/Mota, ASCAP)	63	STAY NOVEMBER (SBK Combine, BMI/Sweet Baby, BMI) HL
96 BORDERLINE (Rick Hall, ASCAP)	40	I SANG DIXIE (Coal Dust West, BMI) WBM	22	TELL IT LIKE IT IS (Conrad, BMI/Olrap, BMI) HL
34 BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	14	I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI) HL	20	THERE'S A TEAR IN MY BEER (Acuff-Rose, BMI) CPP
67 BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Miene, ASCAP) CPP	12	I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL	92	THIS OLD HOUSE (Fiddle, ASCAP)
21 THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP) WBM	70	IF I EVER GO CRAZY (Rick Hall, ASCAP)	56	THREADS OF GOLD (Loose Ends, ASCAP)
7 COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL	45	IF I HAD YOU (Acuff-Rose, BMI/Tioga Street, BMI/Hear No Evil, BMI)	15	'TIL YOU CRY (Chappell & Co., ASCAP/EEG, ASCAP) HL
36 COWBOY HAT IN DALLAS (Miss Hazel, BMI)	25	I'LL BE LOVIN' YOU (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CPP	30	TRAINWRECK OF EMOTION (Wrensong, ASCAP/Headless Horseman, BMI)
68 DEEPER THAN THE HOLLER (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP) HL/CPP/WBM	8	I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM	99	TWILIGHT TIME (Tro-devon, BMI)
72 DON'T BE SURPRISED IF YOU GET IT (Door Knob, BMI)	9	I'M NO STRANGER TO THE RAIN (Tree, BMI) HL	93	TWO OLD FLAMES ONE CHEATIN' FIRE (Songmaker, ASCAP/Songpeddler, BMI)
28 DON'T TOSS US AWAY (Lionrich Music)	8	IS IT STILL OVER (Ensign, BMI/Larry Henley, BMI)	75	WAITING FOR YOU (Silverline, BMI/Sweet Bird, BMI)
49 DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM	42	(IT'S ALWAYS GONNA BE) SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP	65	WALK THAT WAY (Eight-O-Five, ASCAP/Millhouse, BMI) HL
1 DON'T YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI) HL	87	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Statler Brothers, BMI) CPP	80	WHAT A WONDERFUL WORLD (Valando, ASCAP)
11 DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bughouse, ASCAP/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM	98	LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM	61	WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM
47 EXCEPTION TO THE RULE (Cross Keys, ASCAP/Terrace, ASCAP) HL/CPP	48	LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP	57	WHEN SHE HOLDS ME (Kristoshua, BMI)
23 FAIR SHAKE (SBK April, ASCAP/Uncle Artie, ASCAP/Lawyer's Daughter, BMI) HL/CPP	50	LONG SHOT (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/CPP	52	WHERE DID I GO WRONG (Steve Wariner, BMI/Irving, BMI)
2 FROM A JACK TO A KING (Dandelion, BMI)	83	LOOK WHAT WE MADE (WHEN WE MADE LOVE) (MCA, ASCAP/Patchwork, ASCAP/Desert Rose, BMI) HL	41	WHICH WAY DO I GO (NOW THAT I'M GONE) (Intersong, ASCAP/Hide-A-Bone, ASCAP) HL
10 FROM THE WORD GO (Tree, BMI) HL	100	LOVE WILL (PolyGram, ASCAP/GID Music, ASCAP)	69	WHITE HOUSES (Rocksmith, ASCAP/Lockhill-Selma, ASCAP)
53 GOODBYE LONESOME, HELLO BABY DOLL (Opryland, BMI) CPP	43	MANY MANSIONS (Mid-Summer, ASCAP/AMR, ASCAP/EEG, ASCAP/Whiteheath, ASCAP)	13	WHO YOU GONNA BLAME IT ON THIS TIME (Tree, BMI/Hookem, ASCAP) HL/CPP
60 THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP)	44	MOON PRETTY MOON (Statler Brothers, BMI) CPP	95	YOU BABE (Acuff-Rose, BMI) HL/CPP
64 GRANDMA'S OLD WOOD STOVE (Mach II, ASCAP)	73	MORE THAN ENOUGH (White Oak, ASCAP)	27	YOU GOT IT (SBK April, ASCAP/Gone Gator, ASCAP/Orbisongs, ASCAP) HL
26 THE HEART (SBK Blackwood, BMI/Resaca, BMI) HL	39	MY ROSE IS BLUE (Dragon Tree, BMI)	31	YOU STILL DO (Zomba, ASCAP/Makin' Songs, ASCAP)
16 HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI) CPP	4	MY TRAIN OF THOUGHT (Termite, ASCAP/Bughouse, ASCAP/Famous, ASCAP)	33	YOUNG LOVE (Irving, BMI/Colter Bay, BMI)
24 HEY BOBBY (Wooden Wonder, SESAC) HL	58	NEW FOOL AT AN OLD GAME (Chappell, ASCAP/EEG, ASCAP) HL		
3 HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree,	91	NEXT TO YOU (Guy, BMI/Uncle Frit, ASCAP)		
	91	NO CHANCE TO DANCE (American Made, BMI/Little Big Town, BMI/Old Wolf, BMI/Wee B, ASCAP) WBM		
	79	OH HOW I LOVE YOU (Fletcher, BMI/Little Big Town, BMI/American Made, BMI/Old Wolf, BMI)		
	19	OLD COYOTE TOWN (Warner-Tamerlane, BMI/Believus		

### SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

- CLM Cherry Lane
- CPP Columbia Pictures
- HL Hal Leonard
- WBM Warner Bros.
- MSC Music Sales Corp.



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## Record Release Party The Following Night Will Put The Icing On His Cake Jerry Jeff Walker Throws Himself A Birthday Bash

AUSTIN, Texas A concert, record release party, jogging event, and golf tournament are just some of the ways country legend Jerry Jeff Walker plans to celebrate his 47th birthday.

Walker's annual Birthday Bash will be held March 18 at the Paramount Theatre in Austin. The neo-Texas troubadour has invited some of his songwriter friends to share the stage with him. Among those taking the spotlight for 15-minute sets are Guy Clark ("L.A.

Freeway"), Susanna Clark ("I'll Be Your San Antone Rose"), Mike Reid ("Old Folks"), Don Schlitz ("The Gambler"), Richard Leigh ("Don't It Make Your Brown Eyes Blue"), Chris Wall, and Stan Hitchcock. Wall is a new writer with three songs on the upcoming Walker album, and Hitchcock, a former Epic and GRT recording artist, is VP of Country Music Television. Walker will climax the show by performing songs off, "Live At Gruene Hall," his soon-

to-be-released album.

Reserved seats are \$15 and \$12.50, plus tax, and are available at the Paramount Box Office (512-472-5470) and other locations.

On March 19, Walker celebrates his latest album with a release party at Gruene Hall, the oldest dance palace in Texas. His last live recording, 15 years ago, helped put Luckenbach, Texas, on the national map and earned Walker his first gold album, "Viva Terlingua."

The new album will be on Tried

& True Music Records, an independent label owned by Walker. The show will be held in New Braunfels, Texas, with \$15 general admission tickets available at the door.

Other events surrounding the two major functions include the Jerry Jeff Walker Run and a golf tournament in Austin. For further information on any of the events, contact 512-288-1698 or 512-288-1695.

FOR WEEK ENDING MARCH 11, 1989

# Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	51	3	<b>ALABAMA</b> RCA 8587-1 (8.98) (CD)	<b>★★ NO. 1 ★★</b> 1 week at No. One SOUTHERN STAR
2	1	2	21	<b>RICKY VAN SHELTON</b> ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
3	3	1	32	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
4	4	3	25	<b>K.T. OSLIN</b> ● RCA 8369 (8.98) (CD)	THIS WOMAN
5	5	4	29	<b>THE JUDDS</b> ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
6	7	6	43	<b>REBA MCENTIRE</b> ● MCA 42134 (8.98) (CD)	REBA
7	6	5	29	<b>DWIGHT YOAKAM</b> ● REPRIS 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
8	8	7	16	<b>STEVE EARLE</b> UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
9	11	—	2	<b>GEORGE STRAIT</b> MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
10	19	—	2	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
11	9	9	94	<b>RANDY TRAVIS</b> ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
12	16	24	4	<b>LYLE LOVETT</b> MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
13	10	10	28	<b>TANYA TUCKER</b> CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
14	12	12	32	<b>DAN SEALS</b> CAPITOL 46976 (8.98) (CD)	RAGE ON
15	17	17	68	<b>KATHY MATTEA</b> MERCURY 832 793-1 (CD)	UNTASTED HONEY
16	18	23	6	<b>EMMYLOU HARRIS</b> WARNER BROS. 25776 (8.98)	BLUEBIRD
17	13	11	29	<b>RESTLESS HEART</b> RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
18	15	13	21	<b>WILLIE NELSON</b> COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
19	20	18	105	<b>RICKY VAN SHELTON</b> ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
20	21	21	57	<b>VERN GOSDIN</b> COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
21	14	8	28	<b>HIGHWAY 101</b> WARNER BROS. 25742 (8.98) (CD)	101 2
22	22	19	45	<b>RODNEY CROWELL</b> COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
23	24	20	38	<b>KEITH WHITLEY</b> RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
24	26	25	84	<b>K.T. OSLIN</b> ● RCA 5924-1 (8.98) (CD)	80'S LADIES
25	23	14	50	<b>GEORGE STRAIT</b> ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
26	32	31	22	<b>PATTY LOVELESS</b> MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
27	30	26	21	<b>THE CHARLIE DANIELS BAND</b> EPIC 44324/CBS (CD)	HOMESICK HEROES
28	27	16	26	<b>THE OAK RIDGE BOYS</b> MCA 42205 (8.98) (CD)	MONONGAHELA
29	25	15	35	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
30	31	30	19	<b>THE STATLER BROTHERS</b> MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
31	29	29	142	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
32	38	34	96	<b>REBA MCENTIRE</b> ● MCA 5979 (8.98) (CD)	GREATEST HITS
33	33	28	76	<b>GEORGE STRAIT</b> ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
34	28	22	85	<b>ROSANNE CASH</b> COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
35	35	27	39	<b>ALABAMA</b> ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
36	36	36	159	<b>ALABAMA</b> ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
37	37	33	42	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
38	34	32	42	<b>SKIP EWING</b> MCA 42128 (8.98) (CD)	THE COAST OF COLORADO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	51	—	2	<b>LACY J. DALTON</b> UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
40	48	48	3	<b>SHENANDOAH</b> COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
41	40	35	21	<b>EARL THOMAS CONLEY</b> RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
42	41	39	21	<b>ANNE MURRAY</b> CAPITOL 48764 (8.98) (CD)	AS I AM
43	43	40	25	<b>THE DESERT ROSE BAND</b> MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
44	<b>NEW</b>	▶	1	<b>BILLY JOE ROYAL</b> ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
45	47	42	20	<b>SAWYER BROWN</b> CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
46	45	41	99	<b>THE JUDDS</b> ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
47	46	43	15	<b>NANCI GRIFFITH</b> MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
48	59	64	4	<b>GENE WATSON</b> WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
49	44	60	3	<b>BAILLIE AND THE BOYS</b> RCA 8454 (8.98) (CD)	TURN THE TIDE
50	56	63	82	<b>PATSY CLINE</b> ● MCA 12 (8.98)	GREATEST HITS
51	53	55	13	<b>JOHNNY CASH</b> MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
52	49	38	6	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)
53	42	47	85	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
54	54	49	65	<b>MERLE HAGGARD</b> EPIC 40986/CBS (CD)	CHILL FACTOR
55	60	57	226	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
56	52	46	29	<b>KIM CARNES</b> MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
57	55	44	22	<b>LEE GREENWOOD</b> MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
58	58	53	16	<b>MICKY GILLEY</b> AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
59	61	54	43	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
60	68	68	9	<b>GARY STEWART</b> HIGHTONE 8014 (8.98) (CD)	BRAND NEW
61	57	59	48	<b>RICKY SKAGGS</b> EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
62	65	61	50	<b>CHARLEY PRIDE</b> 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
63	RE-ENTRY	175		<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
64	64	58	27	<b>ASLEEP AT THE WHEEL</b> EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
65	39	37	12	<b>BUCK OWENS</b> CAPITOL 91132 (8.98) (CD)	HOT DOG
66	67	62	36	<b>CANYON</b> 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
67	RE-ENTRY	62		<b>THE JUDDS</b> RCA/CURB MHL-1-8515/RCA (8.98) (CD)	THE JUDDS-WYNONNA & NAOMI
68	66	56	46	<b>JO-EL SONNIER</b> RCA 6374-1 (8.98) (CD)	COME ON JOE
69	75	70	53	<b>DAN SEALS</b> CAPITOL 48308 (8.98) (CD)	THE BEST
70	70	72	136	<b>DWIGHT YOAKAM</b> ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
71	69	73	171	<b>ALABAMA</b> ▲ <sup>2</sup> RCA AHL-1-4939 (8.98) (CD)	ROLL ON
72	72	71	25	<b>T. GRAHAM BROWN</b> CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
73	63	66	71	<b>BILLY JOE ROYAL</b> ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
74	74	65	21	<b>THE BELLAMY BROTHERS</b> MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
75	73	74	134	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II

○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for their product.

# Gospel LECTERN



by Bob Darden

This is the second part of an interview with Myrrh recording artist Phil Keaggy. Keaggy, who is considered one of the premier guitarists in popular music—Christian or mainstream—recently released his best album yet, "Sunday's Child."

ONE OF THE REASONS "Sunday's Child" ended up on so many "year's best" lists is its particularly Beatlesque quality. Without slavishly imitating the Fab Four, Keaggy, producer Lynn Nichols, and collaborator Randy Stonehill managed to update the brightly jangling guitars, keening harmonies, and buoyant charm of the Beatles—with positive Christian lyrics, no less!

"It was time for a fresh move and change," Keaggy says. "Some of that has to do with Lynn's objectivity, enthusiasm, and love. He wanted to get the voice on tape that he'd heard in live performances and sound checks—but never, ever on record. He'd say, 'I'm going to get that.' We'd hear other artists and he'd say, 'Let's listen to that; how they sing those words.' And then, just before I'd cut my vocal tracks in the studio, 'Long Tall Sally' would come roaring through the headphones. And I'd think for the first time, 'Hey, you really can hear some passion in my voice!'"

Keaggy says Nichols was the best vocal coach he has ever worked with, partly because of Nichols' background as a performer as well as a producer. He urged Keaggy to approach the guitar parts by making seven or eight passes at each song and picking the best phrases or lines. That meant, however, taking none of the long guitar solos that Keaggy is justly noted for.

"Those are nice, but extended solos are really only for rock guitar fans, the guys who only go to concerts for

the lead parts," Keaggy says. "I want to make records that appeal to both genders. I don't think screaming guitar solos are what women talk about after a concert. They're mostly a male obsession. Women seem to be more interested in . . . some kind of melodic appeal.

"The majority of records in both mine and Lynn's collections are not contemporary Christian music. We've both got everything from hard rock to classical music. I'm certainly not ashamed of my Christian career, I just don't want to be stereotyped . . . I hope this album will open some doors and . . . be heard by some new ears."

Still, it has been a long road from performing with Glass Harp and opening for Chicago, Yes, Janis Joplin, and Ted Nugent and the Amboy Dukes to touring with Sunday's Child. It was Nugent, in fact, who spread the word about Keaggy's guitar-playing in the early '70s. Nugent once called Keaggy one of the best guitarists he'd ever heard and publicly lamented Keaggy's decision to play religious music.

## Keaggy mixes a Beatles sound with Christian lyrics

"One night after we'd opened for the Amboy Dukes, Ted asked me to show him a lick he'd liked a lot," Keaggy recalls. "I said, 'Sure, sit down and we'll talk first.' I wanted to tell him about the Lord. I was very zealous [then]. He said, 'No thanks, man.' He was interested—but not enough to sit through a sermon first!"

"Still, he's always said nice things about my playing. Then about two years ago I was on tour with Russ Taff and we went into a restaurant in Detroit and Ted was there with his entourage. When he walked past, I said, 'Excuse me' and introduced myself. He looked at me and said, 'I remember Phil Keaggy, but I don't remember you!' Later he came back and squinted a little and said, 'Yeah, that is you all right. I thought I saw you one night on one of those religious talk shows.' And we had a nice chat . . . after that.

"But I never did figure out what he was doing watching a religious talk show!"

has been honored as song of the year.

IT WILL BE INTERESTING TO SEE if "Don't Worry, Be Happy" has any staying power, whether it lasts as long as, say, the song Rosemary Clooney sang during her recent induction into WNEW New York's Make Believe Ballroom Hall of Fame. The song was "Manhattan," penned by Richard Rodgers & Lorenz Hart in 1925 for the play "The Garricks Gaieties," and Clooney handled it with grace and wistful invention. Her rendition was especially poignant given the setting: The new Rainbow & Stars music room is situated 65 floors above New York with a panoramic view of the city.

Clooney is one of 10 inductees whose music has shaped the overall sound of WNEW during its rich, half-century history. The Make Believe Ballroom debuted in 1935 when Martin Block (one of the first on-air radio

## McFerrin's award-winner is a 'throwaway ditty'

personalities) spun popular big band and vocal records during breaks from the station's live coverage of the Lindbergh kidnapping trial. In subsequent years, the Ballroom became a regular feature, a prime example of theater-of-the-mind programming. Its hosts have included William B. Williams, Steve Allen, Bob Jones, Jonathan Schwartz, and current jazz pundit Les Davis (who took a few lumps when he tried sparring good-naturedly with Clooney during her award ceremony).

The other Hall of Fame inductees are Rodgers, Peggy Lee, Ella Fitzgerald, Count Basie, Nat "King" Cole, George Shearing, Dinah Shore, Duke Ellington, and Michael Feinstein. Needless to say, the list of luminaries is expected to grow considerably.

For those whose Clooney invitations got lost in the mail, there's always her new Concord issue, "Show Tunes," in which she mines the Broadway mother lode for enduring songs and inspiration. The included "Manhattan" is almost as good as sitting high atop the city from the 65th . . . well, almost.

# Jazz BLUE NOTES



by Jeff Levenson

NO ONE HAS EVER ACCUSED the National Academy of Recording Arts and Sciences of reaffirming the nation's faith in meritorious artistic achievement. This year's televised Grammy spectacle did little to repair that view. Particularly distressing was the domination of "Don't Worry, Be Happy," Bobby McFerrin's anthem to mindlessness, which summarizes better than any other pop-cult communique Ronald Reagan's political and social conscience during his reign of numbness.

You may remember that when George Bush attempted to politicize the song and use it as a backdrop for his bitter and negative presidential campaign, the singer stepped in and rightly reclaimed the property. Points for him. But what he couldn't change was the fact that "Don't Worry, Be Happy" had already become a national smile button, worn proudly by a generation of empty suits and haircuts whose idea of social activism was urging neighbors to "Have a nice day."

Past performance tells us that McFerrin is so much better than that song, and better than his appearance at the Grammys indicated. In accepting his four awards, he seemed to be afflicted with a terminal case of the cutes, abrogating his genuine gifts by resorting to an audience-courting behavior that seemed silly, mannered, trivial. As a result, I wonder how many people know how truly innovative and serious a craftsman he is, and that "Don't Worry, Be Happy" probably represents the nadir of his creative output.

Nonetheless, he captured the pulse of a nation bereft of its moral compass, and he has been rewarded handsomely for it. Although little can be made of the academy's reasoning—you'll excuse the oxymoron—still it is disconcerting to think that McFerrin's throwaway ditty

FOR WEEK ENDING MARCH 11, 1989

Billboard

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## TOP INSPIRATIONAL ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	2	25	MICHAEL W. SMITH WORD WR 8412/REUNION	1 week at No. One   2 (EYE)
2	1	33	AMY GRANT A&M SP 5199/MYRRH	LEAD ME ON
3	3	49	SANDI PATTI WORD WR 8412	MAKE HIS PRAISE GLORIOUS
4	5	49	CARMAN BENSON R2463	RADICALLY SAVED
5	4	17	PETRA SPARROW/STARSONG SSC8106	ON FIRE
6	6	21	RAY BOLTZ DIADEM 790 113 0296	THANK YOU
7	9	9	BEBE & CECE WINANS SPARROW SPR1169	HEAVEN
8	13	133	AMY GRANT MYRRH SP 3900/WORD	THE COLLECTION
9	14	41	TAKE 6 REUNION 7010032-726	TAKE 6
10	16	33	STRYPER ENIGMA R02449	IN GOD WE TRUST
11	11	25	RICH MULLINS REUNION 7010036527	WIND'S OF HEAVEN, STUFF OF EARTH
12	10	25	SECOND CHAPTER OF ACTS LIVE OAKS 7010012210	HYMNS 2
13	8	37	STEVE GREEN SPARROW SPC-1164	FIND US FAITHFUL
14	7	173	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
15	17	17	WHITE CROSS PURE METAL 7900603689/SPECTRA	HAMMER & NAILS
16	12	21	TWILA PARIS STARSONG SSR8102/SPARROW/STARSONG	FOR EVERY HEART
17	28	41	GLAD BENSON R02445	THE ACAPELLA PROJECT
18	22	81	PETRA STARSONG SSR8084/SPARROW/STARSONG	THIS MEANS WAR
19	15	21	THE IMPERIALS MYRRH 701-687-8066	FREE THE FIRE
20	23	17	PHIL KEAGGY MYRRH WR 8413	SUNDAY'S CHILD
21	18	13	WAYNE WATSON DAYSRING WR 8422	THE FINE LINE
22	33	5	THE WINANS SELAH/QUEST SLR7501	LIVE AT CARNEGIE HALL
23	20	25	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7115720118	HOLD UP THE LIGHT
24	21	153	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
25	NEW ▶		STEVE CAMP SPARROW SPC 1172	JUSTICE
26	19	81	BEBE & CECE WINANS SPARROW SPR1132	BEBE AND CECE WINAN
27	27	145	CARMAN WORD WR 8321/A&M	THE CHAMPION
28	31	61	RUSS TAFF HORIZON SP 0761/WORD	RUSS TAFF
29	34	5	THE CLARK SISTERS REJOICE WR 8400/WORD	CONQUEROR
30	37	61	FIRST CALL DAYSRING 7014161016/WORD	SOMETHING TAKES OVER
31	NEW ▶		THE MARANATHA SINGERS MARANATHA MUSIC 7100251842	PRAISE ELEVEN
32	RE-ENTRY		STEVEN CURTIS CHAPMAN SPARROW SPC 1160	REAL LIFE CONVERSATION
33	RE-ENTRY		INTEGRITY'S HOSANNA INTEGRITY HOSANNA HSC001	CELEBRATE
34	NEW ▶		ARETHA FRANKLIN ARISTA AL-8497	ONE LORD, ONE FAITH, ONE BAPTISM
35	26	9	COMMISSIONED LIGHT 7115720193	WILL YOU BE READY?
36	36	5	KINGDOM LIGHT 7115720061	AMAZING
37	RE-ENTRY		HARVEST BENSON R02479	HOLY FIRE
38	RE-ENTRY		CARMAN PRIORITY 38713	SUNDAY'S ON THE WAY
39	RE-ENTRY		SECOND CHAPTER OF ACTS LIVE OAKS 7-010-00721-7/WORD	HYMNS
40	24	45	SANDI PATTI IMPACT RO 3874/BENSON	THE GIFT GOES ON

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# Latin Notas



by Carlos Agudelo

**T**HIS YEAR'S GRAMMY AWARDS had a more distinctive Latin flavor than in previous occasions. For the first time in a long while, a Latin music award (best regional Mexican performance) was presented on stage. Although the recipient, **Linda Ronstadt**, belongs more to the ranks of the Anglos, there is no doubt that her album, "Canciones De Mi Padre," is a great effort. She delivered, also for the first time I can remember, a nominated performance. She did it with great poise and charm, to the delight of the Shrine Auditorium audience and presumably to those watching the show on TV. Incidentally, Ronstadt's next album is also going to be in Spanish, this time Afro-Cuban-salsa music, which may very well put her in line for yet another Grammy.

The other highlight of the evening happened offstage. It was the "first Spanish-language commercial on prime-time television without subtitles or dubbing," a Pepsi-Cola spot featuring 20-year-old Puerto Rican singer **Chayanne**. The commercial, part of a promotion contract valued in the top six digits, employed 2,500 extras and cost close to a half-million dollars. Chayanne's worldwide contract includes personal presentations as well as performances, several of which will take place during Chayanne's upcoming 11-country Latin American tour. The singer has just finished filming the last chapters of the soap opera "Sombras Del Pasado." The commercial features the tune "Este Ritmo Se Baila Asi," off Chayanne's album of the same name currently being promoted by CBS. Other Spanish-language Pepsi-Cola commercials include performances by **Michael Jackson**, **Tina Turner**, **Miami Sound Machine**, and **Menudo**.

The other Grammy Award winners in the Latin categories were Brazilian **Roberto Carlos** (CBS) for his self-titled album and **Rubén Blades** for "Antecedente," his last album for Elektra. For Carlos, this is a well-deserved award after many years of activity in the Spanish-language markets. For Blades, it is an acknowledgment of his talent, as well as a natural consequence of his being one of the most recognized Latin names in the Anglo world. Congratulations to Elektra, which netted two awards in the Latin categories despite being an outsider and newcomer to the Latin music world.

**I**T IS ABOUT TIME THE LATIN music world started thinking about getting together to call attention to and collect funds to fight the drug plague, which is eating away the heart and soul of thousands of Hispanics across the U.S. As usually happens with almost any so-

## Latin music had a bigger role in this year's Grammys

cial disease in this country, minority groups have been the hardest hit by the drug epidemic and its immediate and deadly consequence: AIDS. While most of the mainstream of our artistic community remains silent, modest efforts from the periphery are being carried out. One of them is a record produced, mixed, and edited in Puerto Rico by **Baron Lopez**, a radio announcer with the station X100. The record, released in a 12-inch format, has four different rap-type versions in Spanish that manage to deliver a powerful message about the dangers of drugs. It was recorded by the group the Squad. Its executive producer is **Luis Antonio Green** of Green Records Distributors in Puerto Rico, 809-725-8520. Another song is the tune "A Las Drogas Se Dice No," composed and produced by **Frank Di Silvestro**, a composer, author, and publisher based in New York. The song, which comes in a 45-inch format, has English and Spanish-language versions. The song is performed in Spanish by singer **Yvett Goa**. Contact 212-325-5587

# Classical KEEPING SCORE



by Is Horowitz

**P**LUS AND MINUS: The "race for space" in the Grammy Awards show Feb. 22, cited on air by **Itzhak Perlman**, was a squeaker. But if the tape was breast at almost the last moment, exposure for classics on the TV awards spectacle was one of the most effective in recent years. Credit goes to Perlman, both for his live performance of a portion of the Bruch "Scottish Fantasy" and for his charm in commenting on the proceedings.

But we are still left to mull over the awards themselves. After all, they are the main purpose of the exercise, and their validity cannot escape scrutiny.

Validity is the key word. What is being exposed to prime-time view is the credibility of the creative recording community, whose votes determine the winners. Quality alone is supposed to be the criterion. It is not a popularity contest, nor should it be unduly influenced by bloc voting.

But so long as all NARAS members are entitled to vote in any category they choose, the popularity factor will continue to play an outside role. Under present rules, there is no way of assessing a voter's critical judgment, or if that voter is familiar enough with a reasonable spread of recordings. Or (dare we whisper it) if he or she even listens to classical music.

More insidious, though, is the question of bloc voting. This has been a recurring problem at the recording academy. Early on, some record companies were charged with perverting results by directing employee voting. More recently, regional loyalties seem to be the functional culprit.

The Atlanta situation is a case in point. There really is no other way to explain the lopsided Grammy results frequently enjoyed by the Atlanta Symphony Orchestra, its releasing labels, and producer. Does anyone doubt

anymore that the small but active Atlanta academy chapter votes its municipal pride?

Fortunately, many of the Atlanta recordings are indeed of high quality and, in some cases, admittedly outstanding. But sweeping five out of 11 classical categories this time around? Something is wrong.

Almost certainly, one problem is that not enough members vote in some categories. If they did, the effect of bloc voting would be substantially diluted.

More members of the academy, as well as record company execs, are voicing their displeasure at the results (Keeping Score, March 4). Some action needs to be taken before confidence in the validity of the Grammy accolade is further eroded. This column intends to explore a number of ameliorative options in coming weeks.

**P**ASSING NOTES: As anticipated, the Baltimore Sym-

## Is bloc voting at NARAS hurting Grammys' validity?

phony Orchestra strike has been settled, with stalled recording sessions now due to resume. The first concert under the new pact, after 21 weeks of silence, was given Feb. 23. The fourth year of the pact will see BSO musicians paid a minimum of \$1,040 weekly, plus an additional \$50 weekly guarantee for recordings and other electronic media work.

WCLV Cleveland is asking listeners to vote for their favorite compositions and will broadcast the top 100 selections in a countdown the week of March 27. Voters qualify for drawings during the countdown week that will award winners vacation trips and CD players and disks. . . . Guitarist **David Starobin** has been named to the faculty of the Mannes College of Music in New York. Starobin and his wife, **Becky**, run Bainbridge Records.

The **Juilliard String Quartet** will appear at the Casals Festival in Puerto Rico in June. **Alexander Schneider**, one-time assistant to Casals and long associated with the annual festival, will conduct the opening concert.

FOR WEEK ENDING MARCH 11, 1989

Billboard

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# TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.			
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	47	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	2	2	17	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	3	9	7	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	4	3	27	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	5	4	45	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	6	6	9	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVISA 8811
	7	14	3	VIARIOS ARTISTAS	DON FRANCISCO PRESENTA	CBS 80033
	8	10	9	GIPSY KINGS	GIPSY KINGS	ELEKTRA 60845
	9	8	23	ANGELA CARRASCO	BOCA ROSA	EMI 8469
	10	5	29	EYDIE GORME	DE CORAZON A CORAZON	CBS 69305
	11	7	27	YOLANDITA MONJE	VIVENCIAS	CBS 10552
	12	15	9	ISABEL PANTOJA	GENIO Y FIGURA	GLOBO 8598
	13	22	3	JOSE FELICIANO	LOS 15 ESPECIALES DE JOSE FELICIANO	GLOBO
	14	—	1	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666.4
	15	12	21	EMMANUEL	10 ANOS DE EXITOS	GLOBO 8521
	16	19	5	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	17	11	41	JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619/RCA
	18	17	57	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISA
	19	13	9	CHAYANNE	CHAYANNE	CBS 80051
	20	—	1	VIKKI CARR	ESOS HOMBRES	CBS 80057
	21	24	3	CARLOS VIVES	NO PODRA ESCAPAR DE MI	CBS 80042
	22	23	15	GLENN MONROIG	APASIONADO	WEA LATINA 506025-1/WEA
	23	16	7	DYANGO	TANGO	EMI 9576
	24	—	5	MENUDO	SOMBRA Y FIGURAS	MELODY 007
	25	20	5	YURI	ISLA DEL SOL	CBS 463554
TROPICAL/SALSA	1	1	9	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	2	2	35	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	3	4	25	MAX TORRES	SENSUALMENTE TROPICAL	EMI 8463
	4	3	13	VIARIOS ARTISTAS	JUNTOS PA' GOZA	TH-RODVEN 2549
	5	5	15	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010
	6	6	15	HANSEL Y RAUL	BLANCO Y NEGRO	CBS 80016
	7	9	9	TOMMY OLIVENCIA	EL JEQUE	TH-RODVEN 2577
	8	7	19	JOHNNY VENTURA	EL CABALLO UNA LEYENDA	CBS 80012
	9	10	9	WILFRIDO VARGAS	MAS QUE UN LOCO	SONOTONE 1423
	10	8	21	GILBERTO SANTARROSA	AMOR Y SALSA	COMBO 2053
	11	11	9	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	12	14	45	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	13	18	21	RUBEN BLADES	ANTECEDENTES	ELEKTRA 60795
	14	16	33	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
	15	17	7	PEDRO CONGA	EN ACCION	SONOTONE 1165
	16	15	17	BONNY CEPEDA	A NIVEL INTERNACIONAL	COMBO 2056
	17	13	19	CELIA CRUZ/RAY BARRETTO	RITMO EN EL CORAZON	FANIA 651
	18	20	5	LOS SABROSOS DEL MERENGUE	ROMANTICO Y SABROSO	SONOTONE
	19	—	1	TONY VEGA	YO NO ME QUEDO	RMM 1677
	20	—	59	EDDIE SANTIAGO	SIGUE ATREVIDO	TH-RODVEN 2497
	21	—	1	VITIN RUIZ	SEDUCEME	COMBO 2058
	22	12	45	EL GRAN COMBO	ROMANTICO Y SABROSO	COMBO 2054
	23	22	19	OSCAR D'LEON	DE AQUI PARA ALLA	TH-RODVEN 2560
	24	24	13	SERGIO VARGAS	SERGIO VARGAS	CBS 80041
	25	23	31	FANIA ALL STARS	BAMBOLEO	FANIA 650/SONIDO
REGIONAL MEXICAN	1	1	17	BRONCO	UN GOLPE MAS	FONOVISA 8808
	2	4	15	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
	3	3	59	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISA
	4	2	19	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	5	5	9	VIARIOS ARTISTAS	15 IDOLOS SUPERPOPULARES	FONOVISA 8813
	6	6	5	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	7	12	25	FITO OLIVARES	EL CABALLITO	GIL 2012
	8	7	15	LOS BONDADOSOS	RECUERDA SIEMPRE QUE TE QUIERO	FONOVISA
	9	10	5	LA MAFIA	EXPLOSIVO	CBS 80072
	10	8	17	LITTLE JOE BLUE	AUNQUE PASEN LOS ANOS	CBS 80004
	11	—	1	LOS TIGRES DEL NORTE	CORRIDOS PROHIBIDOS	FONOVISA 8815
	12	15	5	ALBERTO VASQUEZ	ALBERTO VASQUEZ	MUSART 1870
	13	13	3	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISA 8815
	14	25	43	LOS TIGRES DEL NORTE	IDOLOS DEL PUEBLO	FONOVISA 8800
	15	19	63	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	16	21	45	SONORA DINAMITA	16 SUPERCUMBIA	FUENTES 1615/SONOTONE
	17	14	19	GRUPO PEGASO	ADOLESCENTE Y BONITA	REMO 1019
	18	16	31	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	19	18	9	ELISEO ROBLES	EL TEJANO	RAMEX 1214
	20	—	1	JUAN VALENTIN	ARBOLES DE LA BARRANCA	CBS 80081
	21	—	1	JOAN SEBASTIAN	NORTENO	MUSART 90041
	22	9	37	VICENTE FERNANDEZ	EL CUATRERO	CBS 2833
	23	17	7	VIARIOS ARTISTAS	15 EXITOS GIGANTES CON 5 SUPERGRUPOS	RADIO HIT 7036
	24	23	57	BRONCO	SUPERBRONCO	ARIOLA 6618/RCA
	25	11	29	JUAN VALENTIN	POR MI POBREZA	CBS 10522

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# Spanish Record Sales Soar In '88

## Figures Were Fueled By 121% CD Leap

BY AL GOODMAN

MADRID, Spain The booming Spanish economy has brought good news to the record industry, which in 1988 sold 45.2 million units, including LPs, cassettes, and CDs, to mark the second-best year in history.

Sales last year totaled about \$329 million, a 20% improvement over 1987. The pace was fueled by a 121% leap in CD sales, to 2.5 million units; a 19% upturn in LP sales, to 17.8 million units; and a 12% increase in cassette sales, to 23.3 million, compared with the previous year.

Says Carols Grande, manager of the Spanish Phonograph & Video Assn. (AFYVE), which compiles the annual sales figures: "There is a clear economic recovery in the record industry and in the nation. Almost all of the record companies are benefiting from it."

Last year in Spain also saw singles

further take their place as a promotional device. Sales slumped 56% to 365,000 units, compared with 1987. Maxis were down 10%, to 1.2 million units.

Grande said AFYVE's fight against cassette piracy also has been effective in reducing the rate to 10% from 15%, compared with a 50% piracy rate noted in 1984. AFYVE created a special civilian investigative task force to visit flea markets and shops and alert police to centers of pirate sales action.

The best year for recorded music in Spain was 1980, when unit sales topped the 50-million mark. The economy's subsequent tailspin brought sales down to 28 million units in 1984. But Spain joined the European Community in 1986 and now has the fastest-growing economy in the EC, with an annual growth rate of about 5%.

Grande predicts that unit sales will again reach the 50-million mark.

CDs are a big growth area for the future, according to Rafael Gil, head of the Hispavox record company, a wholly-owned subsidiary of EMI.

"We think the CDs have an immediate, promising future," Gil says. Companies like his are now issuing their catalogs on CD in addition to new releases. He adds that market studies show only 3% of Spanish households own CD hardware, leaving plenty of room for expansion.

CD sales here showed up on AFYVE annual lists for the first time in 1986, with 325,000 units. By 1987, CD unit sales had leapt to 1.1 million, followed by 2.5 million in 1988.

Grande says the relatively late arrival of CDs into the Spanish market, compared with the U.S. and U.K., was due to how fast the Spanish economy was maturing. Similarly, CDVs are just now appearing in Spain.

The growth of Spanish music sales has been aided by an increasingly popular catalog of Spanish artists who appear on many labels. Hispavox-EMI has been a leader in basing a substantial part of its catalog on home-grown talent, and sales were up by about 50% in 1988, Gil

says.

Hispavox-EMI's Cantores de Híspalis, a four-man band from Sevilla who sing songs associated with flamenco, sold 400,000 units of their album, "Danza." The label's La Decada Prodigiousa, an eight-man Madrid-based band specializing in oldies, also sold around 400,000 copies of their album, "Los Anos 70."

These sales figures are especially significant in Spain, where a platinum album is 100,000 copies, and gold is 50,000.



**Lep Of Faith.** Phonogram U.K. brass honor Def Leppard at a special party celebrating the 12 million unit sales of the band's "Hysteria" album. Pictured, from left, are Def Leppard's Phil Collen and Steve Clark; John Watson, senior commercial and legal director; John Waller, marketing director; Hein van der Ree, managing director; Joe Elliott, Def Leppard; Bernadette Coyle, press and publicity director; and Def Leppard's Rick Savage and Rick Allen.

# Aussie Album Will Aid Aborigine Cause

BY GLENN A. BAKER

SYDNEY, Australia INXS, Midnight Oil, Crowded House, Paul Kelly & the Messengers, the Saints, and Hunters & Collectors have contributed tracks to a "unique" Australian album that its compilers claim, "constitutes an unprecedented effort by the Australian music industry to achieve harmonious race relations."

All royalties from sales of the double-set "Building Bridges (Australia Has A Black History)" are being donated by the Building Bridges Assn. on behalf of the participants to the National Coalition of Aboriginal Organizations, which aims to draw attention to the plight of the original inhabitants of the Australian continent and help realize their varied aspirations.

To many Australians, this issue was not addressed with any effectiveness during the 1988 bicentennial year celebrations.

The album was launched by CBS at an afternoon press conference/concert at the Bondi Pavilion on Bondi Beach. Hosted by Midnight Oil leader and former Senate candidate Peter Garrett and Aboriginal Arts Board director Gary Foley, the event was highlighted by a performance from Midnight Oil, their first in Australia in a year, and a set by an informal outfit called the Gubbs, which featured former members of Ganga-

jang, the Divinyls, Models, and Venetians.

Most of the 27 acts on the lavishly illustrated and annotated album contributed existing material. INXS, appropriately, chose to make available their 1983 Australian Top 10 hit,

"Original Sin."

This track created considerable controversy when it was released as a U.S. single by Atlantic. Like Janis Ian's 1967 hit "Society's Child," the song broached the taboo of interracial romance.

# Slew Of Signings Points To A Busy British Year

This is debut of a biweekly column on talent news and trends in the U.K. The author is a London-based free-lance writer and longtime observer of the club, disco, concert, and recording scenes.

BY CHRIS WHITE

LONDON There are a lot of exciting new signings to report, starting with James Lee Wild, who has inked with manager Tom Watkins (Pet Shop Boys, Bros). Wild is working on his first album for Polydor.

Jim Campbell, ex-Steve Winwood colleague in Traffic, has signed a new deal with Island, while ex-Frankie Goes To Hollywood member Paul Rutherford is preparing his first solo album for the label.

The latest Stock-Aitken-Waterman discovery is the Reynolds Sisters, a Liverpool duo bowing on PWL with "I'd Rather Jack." New WEA signing the River Detectives, a Scottish outfit, are building a strong live following. Their debut single is "Chains."

**NEW ON THE CHARTS:** Sam Brown, who has her first top 10 hit here with "Stop" (A&M), is, like Kim Wilde, a second-generation rock'n'roller—her father is '60s pop star Joe Brown. Unlike dad, however, she writes her own material.

Another top-10 newcomer is Scottish band Texas, a Phonogram priority act for the '90s, with "I Don't Want A Lover."

The group is fronted by Sharleen Spieri, age 21.

**BACK IN THE ACT:** Howard Jones returns to the London recording action with "Everlasting Love" (WEA), while there is another chart entry for '60s star Dusty Springfield, with "Nothing Has Been Proved." Penned and produced by the Pet Shop Boys, the new Springfield offering is the theme from the movie "Scandal," about the Profumo sex saga that brought down the

British government in 1963.

**BRIT BITS:** Bananarama, which has never performed live, has lined up a U.K. tour this spring that London Records claims will be "very spectacular" . . . A major U.S. campaign is being planned for Fine Young Cannibals, who went to No. 1 on the album chart here with "The Raw And The Cooked" (London) . . . Producer Chris Neal (Mike + the Mechanics) is predicting big things for the new Marillion lineup with Steve Hogarth replacing front-man Fish . . . The Pet Shop Boys are working on the new Liza Minnelli album here.

**A HIT FOR 007?** Michael Ball has already scored a hit, "Love Changes Everything" (Polydor), from Andrew Lloyd Webber's upcoming West End musical, "Aspects Of Love." Veteran actor Roger Moore, best-known as TV's "Saint" and film's James Bond, has a singing role in the show.

## U.K. BEAT

# Black Recording Artists Dominated S. African Awards Debut

BY JOHN MILLER

JOHANNESBURG, South Africa South Africa's first nonracial record industry awards were held, and covered virtually all aspects of the domestic entertainment scene.

The OKTV awards, as they will be known, were jointly sponsored by the large retail chain store O.K. Bazaar and one of the state-run television channels. The presentation ceremony was organized, after months of discussion, by ASAMI, the South African music industry trade group.

A feature of the 12 categories was the overall domination by black artists, who took eight of the awards. There have been previous attempts to organize awards in the past, in-

cluding one by this country's first commercial radio station, and the winners were mainly white artists, even though they accounted for only a small percentage of record sales.

The OKTV event recognizes the contribution of producers and engineers as well as performers.

Among the black winners was Ray Phiri, musical director on the Paul Simon "Graceland" album and tour, who took the awards for best male performance and, with his group Stimela, for best MOR performance.

Grammy winners Ladysmith Black Mabazo took best ethnic performance honors and Johnny Clegg & Savuka took the prize for best pop performance.

(Continued on page 84)

### INTERNATIONAL EDITOR

PETER JONES, Billboard, 71 Beak St., London W1R 3LF. 01-439 9411.

### INTERNATIONAL CORRESPONDENTS

- Australia—GLENN A. BAKER, P.O. Box 261, Baukham Hills, 2153 New South Wales.
- Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-2882.
- Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
- Canada—KIRK LAPOINTE, 83 Hamilton Ave. N., Ottawa, Ontario K1Y 1B8. 613-238-4142.
- Czechoslovakia—PETER BELOHLAVEK, Biskupcova 15, 1300 Praha 3.
- Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72.
- Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
- France—PHILIPPE CROCCQ, 4 bis rue Mizon, 75015 Paris. 01-4327 6309.
- Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
- Holland—WILLEM HOOS, Bilderdijkstraal 28, Hilversum. 035-43137.
- Hong Kong—HANS EBERT, TNS 17/F1, Citicorp Centre, 18 Whitfield Rd., Causeway Bay. 05 787618.
- Hungary—PAUL GYONGY, Orloutca 3/b, 1026 Budapest 11. Tel: 167-456.
- India—JERRY D'SOUZA, c/o F.M. Pinto, 136 Lady Jamshedji Rd., Mahim, Bombay 400 016.
- Ireland—KEN STEWART, 56 Rathgar Rd, Dublin 6. 97-14-72.
- Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
- Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-33 13 034.
- Jamaica—MAUREEN SHERIDAN, 43F Turtle Beach Towers, Ocho Rios.
- Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03-4984641.
- Malaysia—CHRISTIE LEO, 29-G, Gilstead Road, Singapore 1130.
- Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
- Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
- Romania—OCTAVIAN URULESCU, Str. Radu de la La Afumati nr. 57-B, Sector 2, Bucharest O.P.9. 13-46-10. 16.20-80.
- South Africa—JOHN MILLER, P.O. Box 16585, Doornfontein 2028.
- Spain—FERNANDO SALAVERRI, Plz Emilian Jimenez Millas, 2D, 28008, Madrid. 24242 93.
- Sweden—JOHAN LANGER, Brunkulle Grand 15, 16245 Vallingby.
- Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten. 062-215909.
- U.S.S.R.—VADIM YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
- West Germany—WOLFGANG SPAHR, Postbox 1150, Kellingstrasse 18, 2360 Bad Segeberg. 04551-81428.
- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

# Glass Tiger Takes Top Awards Show Raises Money For Burn Victim

BY KIRK LaPOINTE

OTTAWA The "people's choice" of Canadian music awards shows named Glass Tiger the best of the lot Feb. 15 in Toronto at the sixth annual Music Express Magazine Awards.

And, this year, the show took on more than the usual back-slapping antics of industry award gatherings. In a display of artist and business camaraderie, the sold-out event raised more than \$40,000 for Joey Phillion, a teenage burn victim who has been hailed as a hero for his efforts to rescue others from a fire.

An all-star ensemble of top Canadian artists, organized by former Guess Who guitarist Domenic Troiano, jammed in one live set, while many other popular artists performed throughout the show.

The awards, meanwhile, were perhaps a prelude to the March 13 Juno awards. Glass Tiger took the

race in the three categories—best album ("Diamond Sun"), top Canadian group, and top Canadian live act.

Fiery singer/guitarist Colin James of Vancouver, British Columbia, took top new Canadian male vocalist honors. The contest's 63,000 voters across Canada also voted him top Canadian male vocalist.

Industry darling Blue Rodeo of Toronto isn't exactly unpopular with record buyers, either. The group was honored for the best Canadian single ("Try," a solid candidate for the Juno in March) and top Canadian roots country artist.

Luba, who was not nominated to defend her three-time Juno crown as best female vocalist, is still the favorite among consumers. She took the prize as top female vocalist.

Candy Pennella, lead singer for Candi, was named top Canadian

new female vocalist and Boulevard earned the top-Canadian-new-group title. Liberty Silver won as top Canadian black artist and David Wilcox won the sentimental "working class hero" award.

In the international category, Def Leppard won two awards—top group and top album for "Hysteria."

Australian group INXS won for top single ("Need You Tonight") and fellow countrymen Midnight Oil grabbed the magazine's critics choice honor for its "Diesel And Dust" album.

George Michael was the winner in the top-male-vocalist competition, while newcomer Tracy Chapman collected top-female-vocalist honors in the international category.

The show was held at the Super Stars Nite Club in Mississauga, Ontario, just west of Toronto, and was scheduled to be televised March 4 on the YTV cable channel.

## Retailer Has Been The Pulse Of Canadian Music Industry Sam The Record Man Celebrates 50 Years

OTTAWA He is simply Sam.

Walk into one of his stores and find him leaning against the racks waiting to talk about the latest music, and he is Sam.

Sit across a desk and haggle over what will be the price of the recordings you'll be sending to his chain, and he is Sam.

Drift in with a handful of singles, as a struggling artist and try to persuade him to place them somewhere for the customers, and he is Sam.

Spot him across the ballroom in a black tie and corral him for a second from what is always a lineup of aspirant engagers, and he is Sam.

He is Sam Sniderman, owner and namesake of the Sam The Record Man retail chain. From humble beginnings 50 years ago has grown a Canadian legend that shows no sign of taking his second half-century in the music industry in the slow lane.

He is 68, an age when some want to savor accomplishment and find a place in the sun. Sam is instead talking about putting stores—and leaving their profits—in the Soviet Union.

He has been the male wet nurse to a Who's Who of Canadian artistic talent, holding their hands and giving them a shoulder to cry on, but, better still, taking their often-unpolished tunes and placing them side-by-side with the best the world has to offer. An ardent nationalist who belongs to the prestigious Order of Canada, he has been the pulse and soul of a fledgling industry that came of age.

From federal commissions on the arts, to downtown merchant militance on Sunday shopping, to spearheading the creation of a national music building, to handing out pamphlets for his favorite candidate in the current election campaign, he has been and is a hands-on activist.

"Too many big decisions in our business are made by people in the

board rooms," he says. "You've got to get your hands dirty, you've got to see what's going on out on the street once in a while to make sound judgments."

The Snidermans are a musical family. Brother Sid gave Sam space in his radio store five decades ago for a listening booth; son Jason now ostensibly runs the retail empire that is Sam The Record Man, including the Roblans Distributors operation that keeps the racks filled.

It is impossible to catch Sam playing business conservative. He has been pronounced a heretic for suggesting—actually, insisting—that home taping can help the music business.

"Now that I've made my money, I can afford to take even more risks," he says.

And, while many of his fellow Canadians fear the prospect of free trade with the U.S., Sam is where he likes to be, "swimming upstream"

and extolling the virtues of a tariff-free border.

He is about as outspoken as they come.

On the future of DAT: "I don't think it's going to go anywhere. Don't expect me to find room for it."

On his industry counterparts in Canada: "Conservative as they come. They just don't gamble when they should."

On the future of vinyl: "In 10 years, there won't be any in my stores."

It is this devil-may-care but caring approach that has endeared him to the business. When the industry gathers Nov. 24 for a tribute dinner in Toronto, it will not be one of those obligatory events on the calendar; it will be a gathering of friends old and new, and it will be a party.

KIRK LaPOINTE

### MAPLE BRIEFS

**T**HE DEMISE OF Loverboy was not quite a demise, just a break. With guitarist Paul Dean's first solo album now on the street, expect one from singer Mike Reno by late summer and a group release by year's end.

**E**LEPHANT RECORDS points out that Sharon, Lois, and Bram were shortchanged in a recent Canadian spotlight on total sales in Canada: They're past the 1.5 million mark.

**H**ONEYMOON SUITE and Head Office Management are parting ways amicably after six years. With three multiplatinum albums in Canada, the Toronto-based act still has not quite connected in the U.S., even

though its last album featured Ted Templeman as co-producer. Until new management is secured, Head Office stays at the helm. A fourth release from the band is expected this year.

**M**ANY CANADIAN artists have some high-powered producers on their next projects: Bryan Adams is huddled with producer Steve Lillywhite, Celine Dion will work shortly with producer David Foster, Veronique Beliveau is the first female artist to work with Richard Carpenter since the death of his sister Karen, and the Razorbacks are recording with Chris Spedding at the board.

# UP-AND-COMING

## SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE	
<b>MUSIC VIDEO</b>	Apr 8	<ul style="list-style-type: none"> <li>• Longform</li> <li>• Labels</li> <li>• Product Survey</li> <li>• Retail Guide</li> <li>• Marketing Forum</li> </ul>	Mar 14
<b>THE WORLD OF INTERNATIONAL TALENT &amp; TOURING</b>	Apr 15	<ul style="list-style-type: none"> <li>• Touring '89</li> <li>• Management</li> <li>• Booking &amp; Promoting</li> <li>• Venues</li> <li>• Merchandising</li> </ul>	Mar 21
<b>TOP CONCERTS &amp; VENUES</b>	Apr 22	<ul style="list-style-type: none"> <li>• Business Now</li> <li>• Corporate Promotion</li> <li>• Top Venues</li> <li>• Talent</li> <li>• Summer Tours</li> </ul>	Mar 28
<b>THE WORLD OF COMEDY ENTERTAINMENT</b>	Apr 29	<ul style="list-style-type: none"> <li>• Comedy '89</li> <li>• Records</li> <li>• Video</li> <li>• Talent</li> <li>• Venues</li> </ul>	Apr 4

### WHY THEY ARE SPECIAL:

- **MUSIC VIDEO** spotlights the surge of longform video at record retail, offering a retailer's guide to merchandising this rapidly accelerating sell-through market. With record and combo stores blazing the way, both music and videolabels are rallying to capture the momentum at retail as the door widens to make way for superstar product sure to make music video the next hotcake on the frontburner of the music and video business.
- **INTERNATIONAL TALENT AND TOURING** has been expanded from a European-oriented spotlight to cover all aspects of talent on tour in major world territories. The issue is a comprehensive anatomy of contemporary touring strategy and technology—all the elements that combine to put an artist successfully on the road today—and follows the global tour all the way from inception to final encore, the impact on record sales.
- **TOP CONCERTS AND VENUES** showcases musicdom's main stops on the road to live success, along with the network of professionals that is setting the stage for a lively '89 in arenas, halls and clubs. This is the one issue that connects the dots on the tour map by linking the agents, promoters, venue owners/operators, talent, and support services that bring each date to life.
- **COMEDY ENTERTAINMENT** takes a serious look at the widening, wacky world of comedy audio and video, the business behind the talent, the live circuit, and the unique marketing aspects of this favorite genre. Comedy TV and movies are virtual fountains of sales and rental profits, spilling more and more records and tapes into the marketplace, while labels conjure up original video to develop their own catalog pipelines.
- **COMING ATTRACTIONS: U.K., HARD ROCK & HEAVY METAL.**

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## Radio Execs Win Skirmish In War With Greek Gov't

BY JOHN CARR

ATHENS, Greece The city's commercial radio executives have won a battle with the Greek government in a bitter war for the ears of some 4 million Greeks living in the greater Athens area.

In mid-February, the government revoked a ban by the state-run national telephone company on the use of direct phone lines by commercial stations for radio-link outside broadcasts—a ban that could have crippled programming.

The government backed down after executives of Athens 98.4, Antenna, Sky, Top FM, Piraeus Channel 1, and Channel 10, preferred by at least 80% of the capitol's listeners, threatened to take the matter before the European Parliament at Strasbourg on the grounds that the radio-link ban was a violation of a basic civil right.

In the campaign leading up to the national elections in June of

### The revoked ban affected radio-link

this year, freedom-of-media is set to become a major issue, as the government fears a resounding defeat and, according to opposition parties, is trying to muzzle dissenting airwave voices.

Terence Quick, morning-show host at Antenna, says: "Freedom of information will win out in the end." And practically everybody, except hard-line government officials, agrees with him.

Much of the station executives' fury is centered on the fact that the government measures made a glaring exception in the case of Radio Avriani, a station operated by a pro-government newspaper publisher. Radio Avriani claimed that Athens 98.4, the oldest and largest of the commercial stations, was jamming its broadcasts.

Yannis Tzannetakis, Athens 98.4 program director, furiously denies the charge, saying the reverse was true. When Athens 98.4 tried to set up a more powerful transmitter on Lykavittos Hill in Athens, riot police, urged on by Radio Avriani, cut the power lines while the government accused the stations in general of "fomenting a plot to overthrow the government."

Meanwhile, ratings continue to show Athens 98.4 and Antenna neck-and-neck in first place, and Sky, Piraeus Channel 1, and Channel 10 following.

Pop FM, run by a newspaper publishing conglomerate, is believed to be in financial trouble, while the state ERA networks such as the First and Second Programs remain low.

Industry analysts say they expect the media war to rage with increasing fierceness in coming months as the government continues to pit its wits against the outstanding success of Athens commercial radio.

## HOLD THE WORLD IN THE PALM OF YOUR HAND WITH BILLBOARD'S INTERNATIONAL TOURING SPOTLIGHT

The world can sometimes seem an awfully big place. It needn't! In Billboard's upcoming Spotlight on International Touring, we'll shrink the world down to a manageable size with down-to-earth advice on topics - such as these:

- Booking the Talent • Preparing to Hit the Road
- How to Know When to Go • Venues & Facilities
- Hidden Costs -- Taxes • Tour Calendar for 1989
  - Transportation & Accommodations
  - Publicity, Promotion & Premiums
  - Merchandising & Product Sales
  - Media Coverage for Tour Tapes

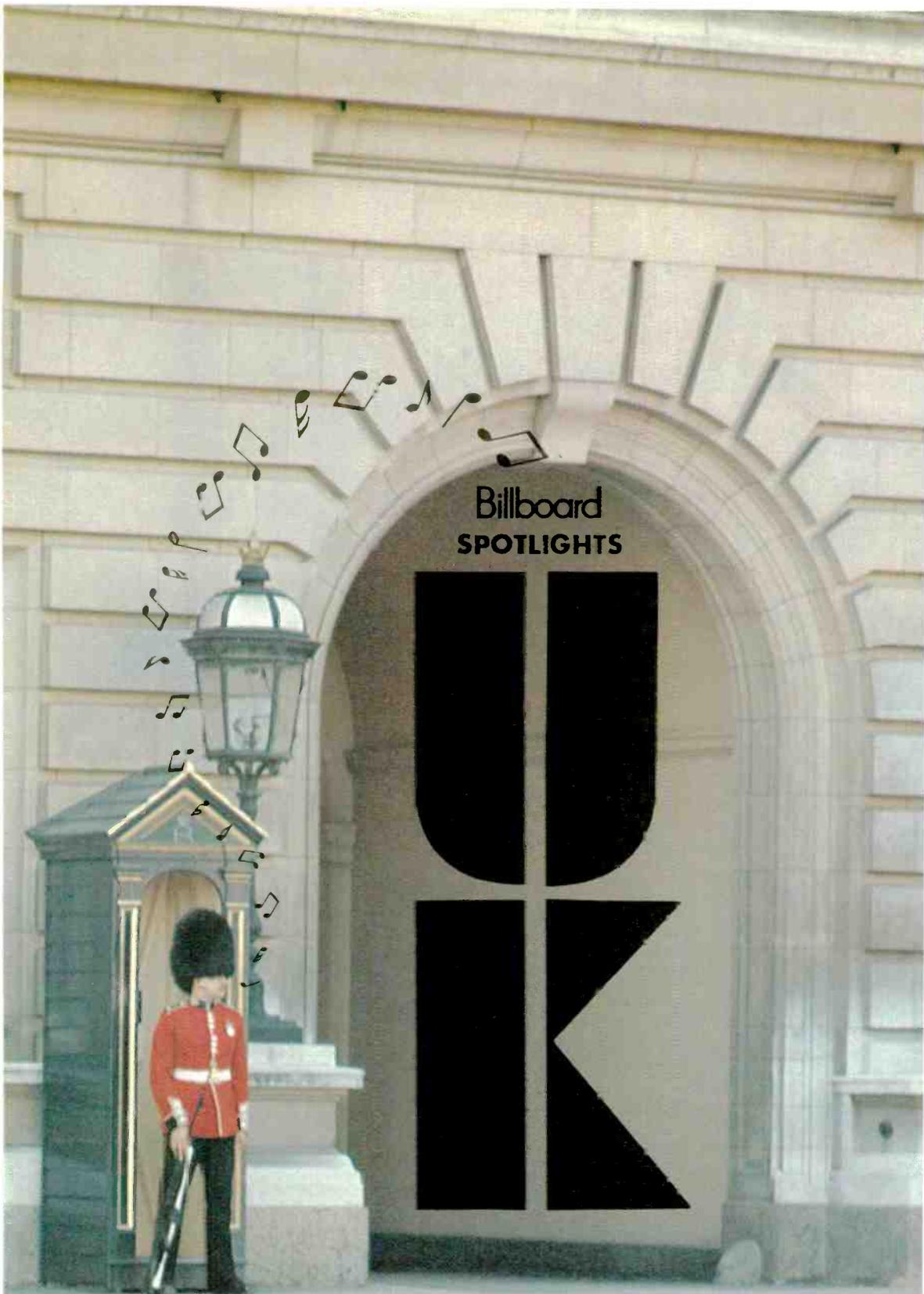
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**Japan Imports 11.6 Million CDs, With 4.7 Million From The U.S.**

**TOKYO** A total of 11.6 million compact disks, worth \$87 million, were imported to Japan last year, according to government statistics. CDs of international repertoire produced here in 1988 were up 42% over 1987, at 42.76 million, meaning that imported CDs accounted for 27% of the international repertoire market. Of the imports, 4.7 million came from the U.S., 3.4 million from West Germany, and 1.23 million from Austria, making up 81% of the total. Record stores specializing in imports are selling the CDs at the yen equivalent of between \$16 and \$18 and LPs for \$12.

SHIG FUJITA

**Irish Compilation To Aid Handicapped**

**DUBLIN, Ireland** Irish impresario Jim Hand has put together a 14-track album, titled "Harmony," to aid the Rehabilitation Institute, which works on behalf of handicapped people. U2 agreed to the inclusion of "Van Diemen's Land" for the basically MOR package, and other contributors include the Chieftains, Hothouse Flowers, Mary Black, Dolores Keane, Susan McCann, and Phil Coulter. The album is due to be released in April by Radio Telefis Eireann, which will support it with a TV campaign.

KEN STEWART

**Press Protests Photo Rules At Concerts**

**BRUSSELS, Belgium** Journalists on the six leading Flemish-language newspapers have decided to boycott all concerts where photographers are not permitted to work properly. The first victim of the ban was Rick Astley's Forest National show, Feb. 21, because Astley's management prohibited photography. The journalists contend that pictures are an integral part of live performance reports, and so are lending their support to the mostly free-lance cameramen who have recently suffered refusal of admission or severely restricted facilities at major shows in Belgium.

MARC MAES

**BBC, Lloyd's Plan A Video Magazine**

**LONDON** BBC Enterprises and Lloyd's Of London Press have finalized a deal to produce a three-hour videocassette magazine released at two-week intervals and containing news analysis, sport, features, drama, and light entertainment culled from current BBC-TV programs. The tapes are aimed primarily at the estimated 2 million British expatriates living or working overseas. BBC Enterprises is setting up a new production team to handle the venture, which starts April 8.

NIGEL HUNTER

**SBC To Up Radio, TV Advertising Rates**

**SINGAPORE** The Singapore Broadcasting Corp. is increasing its advertising rates for radio and television for the first time since 1984 "to reflect growing audiences." The increases average 10%-15% for sponsored radio programs, and those for TV range up to 9%, though only for English and Mandarin networks. There is no rate revision for the Malay and Indian networks.

CHRISTIE LEO

**EMI-Manhattan Is Now EMI USA In U.K.**

**LONDON** The change in identity in the U.K. of the EMI-Manhattan label to EMI USA is marked by the release of the Stray Cats' single "Bring It Back Again." The EMI-Manhattan name changed to EMI in the U.S. last September, but the acronym USA is being used here to avoid confusion with the company's domestic label. The former Manhattan series has scored on both sides of the Atlantic with such acts as Robert Palmer, Richard Marx, Bobby McFerrin, Natalie Cole, George Thorogood & the Destroyers, and Najee.

NIGEL HUNTER

**Indie Stations Gain Dublin Licenses**

**DUBLIN, Ireland** The Independent Radio & Television Commission has awarded licenses for the Dublin area to a couple of independent stations, Capital and Radio 2000, both catering for the 15-35 age group with a blend of music and news. The Capital board includes veteran promoter Jim Aiken, who has brought superstars Bruce Springsteen, Diana Ross, and the Rolling Stones to Ireland. Both stations should be on air by summer.

KEN STEWART

**SOUTH AFRICAN AWARDS DEBUT**

(Continued from page 81)

Criteria used to judge the various categories were originality in the approach and production of records, artistic ability, commercial appeal, and overall sound.

ASAMI chairman Derek Hannan said that, in retrospect, he felt the

trade group had created difficulties by not allowing the industry or the state-run broadcaster SABC to be involved in the judging.

His proposal is that future OKTV events be similar to the Grammy Awards format.

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 2/28/89

This Week	Last Week	SINGLES
1	1	BELFAST CHILD SIMPLE MINDS VIRGIN
2	4	LEAVE ME ALONE MICHAEL JACKSON EPIC
3	2	LOVE CHANGES EVERYTHING MICHAEL BALL REALLY USEFUL/POLYDOR
4	5	STOP SAM BROWN A&M
5	12	HELP! BANANARAMA/LANANEENEENOONO LONDON
6	14	HEY MUSIC LOVER S'XPRESS RHYTHM KING/MUTE
7	6	MY PREROGATIVE BOBBY BROWN MCA
8	13	I DON'T WANT A LOVER TEXAS MERCURY/PHONOGRAM
9	NEW	TOO MANY BROKEN HEARTS JASON DONOVAN PWL
10	23	CAN'T STAY AWAY FROM YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
11	10	HOLD ME IN YOUR ARMS RICK ASTLEY RCA
12	3	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
13	8	LOVE TRAIN HOLLY JOHNSON MCA
14	20	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
15	16	LOOKING FOR LINDA HUE & CRY CIRCA/VIRGIN
16	33	TURN UP THE BASS TYREE FEATURING KOOL ROCK STEADY LONDON
17	31	BLOW THE HOUSE DOWN LIVING IN A BOX CHRYSALIS
18	9	FINE TIME YAZZ BIG LIFE
19	15	ROCKET DEF LEPPARD BLUDGEON RIF/OLA/PHONOGRAM
20	28	NOTHING HAS BEEN PROVED DUSTY SPRINGFIELD PARLOPHONE
21	30	WILD THING/LOC'ED AFTER... TONE LOC 4TH & B'WAY/ISLAND
22	7	THE LIVING YEARS MIKE + THE MECHANICS WEA
23	34	EVERYTHING COUNTS DEPECHE MODE MUTE
24	17	WAIT ROBERT HOWARD & KYM MAZELLE RCA
25	19	THAT'S THE WAY LOVE IS TEN CITY ATLANTIC
26	NEW	WAGES DAY DEACON BLUE CBS
27	11	YOU GOT IT ROY ORBISON VIRGIN
28	NEW	MEAN MAN W.A.S.P. CAPITOL
29	27	PROMISED LAND THE STYLE COUNCIL POLYDOR
30	NEW	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
31	32	WHAT I AM EDIE BRICKELL & NEW BOHEMIANS GEFLEN
32	NEW	I'D RATHER JACK REYNOLDS GIRLS PWL
33	NEW	CELEBRATE THE WORLD WOMACK & WOMACK 4TH & B'WAY
34	NEW	STRAIGHT UP PAULA ABDUL SIREN
35	18	I ONLY WANNA BE WITH YOU SAMANTHA FOX JIVE
36	24	IT'S ONLY LOVE SIMPLY RED ELEKTRA
37	22	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
38	25	THE LOVER IN ME SHEENA EASTON MCA
39	26	CUDDLY TOY ROACHFORD CBS
40	NEW	CRYIN' VIXEN EMI/MAHATTAN
1	1	<b>ALBUMS</b> SIMPLY RED A NEW FLAME ELEKTRA
2	2	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
3	4	TANITA TIKARAM ANCIENT HEART WEA
4	NEW	THEN JERICO THE BIG AREA LONDON
5	3	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
6	11	ELVIS COSTELLO SPIKE WARNER BROS.
7	8	DEF LEPPARD HYSTERIA BLUDGEON RIF/OLA/PHONO
8	5	ROY ORBISON MYSTERY GIRL VIRGIN
9	6	YAZZ WANTED BIG LIFE
10	15	HUE & CRY REMOTE CIRCA/VIRGIN
11	9	ERASURE THE INNOCENTS MUTE
12	7	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
13	22	BUDDY HOLLY TRUE LOVE WAYS TELSTAR
14	13	MICHAEL JACKSON BAD EPIC
15	21	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
16	10	MIKE + THE MECHANICS THE LIVING YEARS WEA
17	16	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA
18	12	ENYA WATERMARK WEA
19	14	FLEETWOOD MAC GREATEST HITS WARNER BROS.
20	17	NEW ORDER TECHNIQUE FACTORY
21	19	KYLIE MINOGUE KYLIE PWL
22	23	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
23	18	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
24	20	INXS KICK MERCURY/PHONOGRAM
25	NEW	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS GEFLEN
26	38	CHRIS DE BURGH FLYING COLOURS A&M
27	24	ROACHFORD ROACHFORD CBS
28	25	TEN CITY FOUNDATION ATLANTIC
29	26	KIM WILDE CLOSE MCA
30	NEW	SHEENA EASTON THE LOVER IN ME MCA
31	36	ALEXANDER O'NEAL HEARSAY TABU
32	28	CLIFF RICHARD PRIVATE COLLECTION EMI
33	30	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
34	35	BANANARAMA THE GREATEST HITS COLLECTION LONDON
35	29	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
36	37	BROS PUSH CBS
37	39	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
38	31	MICA PARIS SO GOOD 4TH & B'WAY/ISLAND
39	33	BRYAN FERRY/ROXY MUSIC THE ULTIMATE COLLECTION EG/VIRGIN
40	NEW	DEACON BLUE RAIN TOWN CBS

## CANADA (Courtesy The Record) As of 3/6/89

		SINGLES
1	1	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
2	2	TWO HEARTS PHIL COLLINS ATLANTIC/WEA
3	3	WILD WORLD MAXI PRIEST VIRGIN/A&M
4	7	WILD THING TONE LOC ISLAND/MCA
5	14	STRAIGHT UP PAULA ABDUL VIRGIN/A&M
6	5	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
7	8	YOU GOT IT ROY ORBISON VIRGIN/A&M
8	4	MY PREROGATIVE BOBBY BROWN MCA/MCA
9	11	WHAT I AM EDIE BRICKELL & NEW BOHEMIANS GEFLEN/WEA
10	9	BORN TO BE MY BABY BON JOVI MERCURY/POLYGRAM
11	13	LOST IN YOUR EYES DEBBIE GIBSON ATLANTIC/WEA
12	6	UNDER YOUR SPELL CANDI IRS/MCA
13	20	WHEN THE CHILDREN CRY WHITE LION ATLANTIC/WEA
14	10	I WANNA HAVE SOME FUN SAMANTHA FOX RCA/BMG
15	17	ANGEL OF HARLEM U2 ISLAND/MCA
16	12	HANDLE WITH CARE TRAVELING WILBURYS WILBURY/WEA
17	16	ALL THIS TIME TIFFANY MCA/MCA
18	19	COPPERHEAD ROAD STEVE EARLE UNI/MCA
19	NEW	BABY I LOVE YOUR WAY/FREEBIRD MEDLEY WILL TO POWER EPIC/CBS
20	15	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN A&M/A&M
1	1	<b>ALBUMS</b> THE TRAVELING WILBURYS VOLUME ONE WILBURY/WEA
2	2	ROY ORBISON MYSTERY GIRL VIRGIN/A&M
3	4	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
4	3	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
5	9	STEVE EARLE COPPERHEAD ROAD UNI/MCA
6	7	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN/WEA
7	12	DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC/WEA
8	5	ENYA WATERMARK WEA/WEA
9	8	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBER BANDS AT THE STARS GEFLEN/WEA
10	6	BON JOVI NEW JERSEY MERCURY/POLYGRAM
11	10	BOBBY BROWN DON'T BE CRUEL MCA/MCA
12	13	POISON OPEN UP AND SAY... AH!! ENIGMA/CAPITOL
13	11	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
14	15	BRUCE COCKBURN BIG CIRCUMSTANCE TRUE NORTH/CBS
15	16	ROD STEWART OUT OF ORDER WARNER BROS./WEA
16	NEW	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
17	14	U2 RATTLE AND HUM ISLAND/MCA
18	NEW	NEW ORDER TECHNIQUE FACTORY/POLYGRAM
19	18	TOM COCHRANE & RED RIDER VICTORY DAY CAPITOL/CAPITOL
20	NEW	GUNS N' ROSES GN'R LIES GEFLEN/WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 2/27/89

		SINGLES
1	1	THE FIRST TIME ROBIN BECK METRONOME
2	6	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
3	3	IN THE AIR TONIGHT (REMIX '88) PHIL COLLINS VIRGIN
4	2	BUFFALO STANCE NENEH CHERRY VIRGIN
5	7	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS METRONOME
6	4	GOOD LIFE INNER CITY VIRGIN
7	5	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
8	9	KOKOMO BEACH BOYS ELEKTRA
9	11	CINDERELLA GEOFFREY WILLIAMS POLYDOR
10	8	ROOM WITH A VIEW TONY CAREY METRONOME
11	10	JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE CBS
12	12	ESPECIALLY FOR YOU KYLIE & JASON PWL
13	15	DOWNTOWN '88 PETULA CLARK PRT
14	13	WE'LL BE TOGETHER SANDRA VIRGIN
15	19	LOVE TRAIN HOLLY JOHNSON MCA
16	18	YOU GOT IT ROY ORBISON VIRGIN
17	NEW	DR. ACID AND MR. HOUSE RIFIFI BCM
18	NEW	BABY, I LOVE YOUR WAY WILL TO POWER EPIC
19	16	BABY DON'T FORGET MY NUMBER MILLI VANILLI HANSA
20	NEW	THE WAY TO YOUR HEART SOULSISTER EMI
1	1	<b>ALBUMS</b> TANITA TIKARAM ANCIENT HEART WEA
2	2	GARY MOORE AFTER THE WAR VIRGIN
3	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	4	SOUNDTRACK COCKTAIL ELEKTRA
5	5	CHRIS DE BURGH FLYING COLOURS A&M/DGG
6	NEW	ROY ORBISON MYSTERY GIRL VIRGIN
7	6	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
8	NEW	SIMPLY RED A NEW FLAME WEA
9	7	DIE ARTZE NACH UNS DIE SINTEFLUT - LIVE CBS
10	9	DIE TOTEN HOSEN EIN KLEINES BISCHEN HORRORSCHAU VIRGIN
11	14	ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
12	11	DIRE STRAITS MONEY FOR NOTHING POLYSTAR
13	15	HERBERT GROENEMEYER OE EMI
14	NEW	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
15	13	FLEETWOOD MAC GREATEST HITS WARNER BROTHERS
16	NEW	MARC ALMOND THE STARS WE ARE EMI
17	8	SOUNDTRACK BUSTER WEA
18	10	MICHAEL JACKSON BAD EPIC
19	18	TRAVELING WILBURYS TRAVELING WILBURYS VOL.1 WILBURY/WEA
20	NEW	DIE AERZTE DIE AERZTE FRUEHER VIELKLANG

## JAPAN (Courtesy Music Labo) As of 2/20/89

		SINGLES
1	NEW	NAMIDAH DOKO ITTANO YOKO MINAMINO CBS/SONY
2	NEW	GEEKIA TSUYOSHI NAGABUCHI TOSHIBA-EMI/YUI ONGAKU
3	1	AI GA TOMARANAI WINK POLYSTAR/FUJIPACIFIC
4	2	KOIHITOYO SHIZUKA KUDO PONY CANYON/FUJIPACIFIC
5	NEW	TRAIN-TRAIN THE BLUE HEARTS MELDACK/NICHION/FIRAMENT
6	NEW	OTOGINO KUNINO BIRTHDAY NORIKO SAKAI VICTOR/SUN MUSIC
7	6	KATARITSUGUAINI HIROKO YAKUSHIMARU TOSHIBA/EMI/OFFICE MEL
8	7	KITSUJI KOHJI TAMAKI KITTY/NICHION/KITTY M
9	5	TONBO TSUYOSHI NAGABUCHI TOSHIBA/EMI/NICHION/YAMAHA/YUI
10	3	TRUE LOVE YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU
1	NEW	<b>ALBUMS</b> EIKICHI YAZAWA STAND UP—5 YEARS REALIVE DOCUMENT TOSHIBA-EMI
2	1	BARBEE BOYS ROOT 5 EPIC/SONY
3	NEW	HIROKO YAKUSHIMARU LOVER'S CONCERTO TOSHIBA-EMI
4	4	TRAIN-TRAIN THE BLUE HEARTS MELDACK
5	2	HOUND DOG GOLD MOTHER AND CHILDREN
6	NEW	MASAHARU LOVIN' SPOONFUL PONY CANYON
7	3	AKINA NAKAMORI BEST II WARNER/PIONEER
8	5	YUMI MATSUTOYA DELIGHT SLIGHT LIGHT KISS TOSHIBA/EMI
9	NEW	CARLOS TOSHIKI & OMEGA TRIBE BE YOURSELF VAP
10	6	BUCK-TICK TABOO VICTOR

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 2/28/89

		HOT 100 SINGLES
1	1	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND EMI
2	2	THE FIRST TIME ROBIN BECK MERCURY
3	5	BELFAST CHILD SIMPLE MINDS VIRGIN
4	3	BUFFALO STANCE NENEH CHERRY CIRCA
5	4	POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
6	10	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
7	9	LOVE CHANGES EVERYTHING MICHAEL BALL REALLY USEFUL/POLYDOR
8	6	YOU GOT IT ROY ORBISON VIRGIN
9	12	LA VIE LA NUIT DEBUT DE SOIRÉE CBS
10	8	HIGH DAVID HALLYDAY SCOTTI BROS./PHONOGRAM
11	NEW	STOP SAM BROWN A&M
12	13	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
13	11	LOVE TRAIN HOLLY JOHNSON MCA
14	14	IN THE AIR TONIGHT ('88 REMIX) PHIL COLLINS VIRGIN
15	NEW	LEAVE ME ALONE MICHAEL JACKSON EPIC
16	NEW	MY PREROGATIVE BOBBY BROWN MCA
17	7	GOOD LIFE INNER CITY 10 RECORDS
18	NEW	LA FETE AU VILLAGE LES MUSCLES A-B/POLYDOR
19	18	BRING ME EDELWEISS EDELWEISS GIG/WEA
20	20	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
1	2	<b>HOT 100 ALBUMS</b> TANITA TIKARAM ANCIENT HEART WEA
2	1	DIRE STRAITS MONEY FOR NOTHING VERTIGO
3	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	NEW	SIMPLY RED A NEW FLAME WEA
5	4	ROY ORBISON MYSTERY GIRL VIRGIN
6	5	GARY MOORE AFTER THE WAR VIRGIN
7	9	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
8	15	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
9	7	SOUNDTRACK COCKTAIL ELEKTRA
10	8	ENYA WATERMARK WEA
11	10	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
12	6	U2 RATTLE AND HUM ISLAND
13	12	SOUNDTRACK BUSTER VIRGIN/WEA
14	13	PINK FLOYD DELICATE SOUND OF THUNDER EMI
15	14	FLEETWOOD MAC GREATEST HITS WARNER BROS.
16	11	MICHAEL JACKSON BAD EPIC
17	NEW	PATRICIA KAAS MADEMOISELLE CHANTE POLYDOR
18	19	CHRIS DE BURGH FLYING COLOURS A&M
19	17	THE TRAVELING WILBURYS TRAVELING WILBURYS VOL.1 WILBURY RECORD CO
20	20	LOU REED NEW YORK SIRE

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 2/24/89

		SINGLES
1	1	I'M GONNA BE (500 MILES) THE PROCLAIMERS FESTIVAL
2	2	TEARDROPS WOMACK & WOMACK FES
3	3	KOKOMO THE BEACH BOYS WEA
4	4	YOU GOT IT ROY ORBISON VIRGIN/EMI
5	5	TUCKER'S DAUGHTER IAN MOSS FESTIVAL
6	6	ORINOCO FLOW ENYA WEA
7	11	IF I COULD 1927 WEA
8	10	KISS THE ART OF NOISE FEATURING TOM JONES POL
9	9	HANDLE WITH CARE TRAVELING WILBURYS WEA
10	8	ROCK & ROLL MUSIC MENTAL AS ANYTHING CBS
11	7	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN FESTIVAL
12	12	SHE MAKES MY DAY ROBERT PALMER EMI
13	NEW	SOUL REVIVAL JOHNNY DIESEL & THE INJECTORS FESTIVAL
14	13	TWO HEARTS PHIL COLLINS WEA
15	15	ORANGE CRUSH R.E.M. WEA
16	18	LIKE THE WAY I DO MELISSA ETHERIDGE FESTIVAL
17	16	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN FES
18	14	I WANT YOUR LOVE TRANSVISION VAMP WEA
19	NEW	REAL GONE KID DEACON BLUE CBS
20	NEW	FINE TIME NEW ORDER CBS
1	1	<b>ALBUMS</b> TRAVELING WILBURYS VOLUME ONE WEA
2	3	ROBERT PALMER HEAVY NOVA EMI
3	5	THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL
4	2	SOUNDTRACK COCKTAIL WEA
5	4	MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
6	8	SOUNDTRACK YOUNG EINSTEIN FES
7	7	1927... ISH WEA
8	9	ENYA WATERMARK WEA
9	NEW	ROY ORBISON MYSTERY GIRL VIRGIN/EMI
10	6	FLEETWOOD MAC GREATEST HITS WEA
11	11	WOMACK & WOMACK CONSCIENCE FESTIVAL
12	14	TONI CHILDS UNION FESTIVAL
13	12	DIRE STRAITS MONEY FOR NOTHING POLYGRAM
14	10	JIMMY BARNES BARNESTORMING FESTIVAL
15	15	U2 RATTLE AND HUM FES
16	NEW	R.E.M. GREEN WEA
17	13	TRANSVISION VAMP POP ART WEA
18	16	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
19	18	POISON OPEN UP AND SAY... AH!! CBS
20	NEW	ROY ORBISON THE VERY BEST OF ROY ORBISON J&B

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 2/17/89

		SINGLES
1	2	BUFFALO STANCE NENEH CHERRY CIRCA
2	1	TONIGHT TINA TURNER & DAVID BOWIE CAPITOL
3	3	YOU GOT IT ROY ORBISON VIRGIN
4	4	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
5	6	WE CHEER YOU UP BARBARELLA CORDUROY
6	7	BABY DON'T FORGET MY NUMBER MILLI VANILLI HANSA
7	NEW	BELFAST CHILD SIMPLE MINDS VIRGIN
8	10	FOUR LETTER WORD KIM WILDE MCA
9	NEW	IT'S ONLY LOVE SIMPLY RED WEA
10	5	BRING ME EDELWEISS EDELWEISS GIG
1	1	<b>ALBUMS</b> GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
2	2	TINA TURNER TINA LIVE IN EUROPE EMI
3	5	ROY ORBISON MYSTERY GIRL VIRGIN
4	4	FLEETWOOD MAC GREATEST HITS WARNER BROS.
5	3	DIRE STRAITS MONEY FOR NOTHING PHONOGRAM
6	6	TANITA TIKARAM ANCIENT HEART WEA
7	9	KIM WILDE CLOSE MCA
8	7	EROS RAMAZZOTTI MUSICA E ARIOLA
9	8	ENYA WATERMARK WEA
10	NEW	LOU REED NEW YORK SIRE

## NEW SYSTEM CAN TRACK RADIO WITH COMPUTERS

(Continued from page 1)

U.S. population.

The system has already been field tested, and BDS is currently testing monitors in each of the initial 50 markets to make sure they can pick up stations and recognize songs at their preselected sites. A patent is pending on the BDS system.

BDS is a subsidiary of Billboard Publications Inc. but is operated separately from Billboard magazine. Since August 1988, BPI has had a

majority interest in BDS, while MCS Partners, the company's previous owner, has maintained a minority equity position. BPI is investing close to \$20 million in the project, according to BDS president Marty Feely, who until recently was associate publisher and director of research for Billboard.

Naturally, Billboard is expected to be one of BDS' first clients. After BDS' launch date, the trade maga-

zine will have a six-month window in which to decide whether to use the service before it is offered to other publications. Assuming that the service debuts commercially in September, says Feely, Billboard could be on it by the beginning of next year, at least for some charts.

On the basis of current information, however, it has not been decided whether BDS data could be integrated with traditional call-out data from non-BDS markets, or whether BDS-based charts will be phased in for one format at a time, depending on the numbers and locations of reporting stations in that format.

When all of the radio research for a particular singles chart is done by BDS, Feely predicts, the chart will be substantially more accurate than it is now, due to the imprecise nature of current radio reporting methods. In fact, he says, he stumbled upon the company that was developing BDS while searching for ways to improve the charts. "When I was responsible for the [Billboard] charts, I was always on the lookout for better ways to collect information. I came across the MCS group in 1986 and established contact with them."

The heart of the BDS system is a group of central computers located in Kansas City, Mo. When a song is played through an encoder, one of the central processing units creates a unique pattern or "fingerprint" for that song in its memory. The fingerprint is then transmitted via telephone lines to remote monitors all over the country. When the song is broadcast by one of the monitored radio stations, the computer matches it with the wave form in its memory and logs the performance, noting the station and the time of day when it was detected.

Back in Kansas City, the central processors poll the monitors at fixed intervals—right now, the plan is to do the polling once a day—and retrieve all the information they have gathered.

The computers also have in their memories "auxiliary data-base information," such as Arbitron, Birch, or other demographic and market-share data. By comparing the tracking reports with the auxiliary data, says Feely, BDS can "know what the

quarter-hour shares of these stations are and what the demographic of the listeners are. We can come back and tell you, 'Your song was played at 8:15 in the morning on KIIS in Los Angeles; there were 200,000 people listening; and these are the characteristics of the listening audience.'"

Feely adds that this is only one example of how the service can be used. In the music field, he continues, "We will monitor anything requested by any of our customers. Several of our product lines require that we monitor comprehensively all of the music that's going to be played on contemporary radio across the five or six most popular formats. So we'll be acquiring that material and monitoring it."

That means, he says, that BDS will try to track every song that is released by U.S. record companies.

BDS also will monitor airplay of oldies and new songs for which it does not already have fingerprints. Says Feely, "Our remote monitors are so sophisticated that if they hear something they don't recognize, they can capture that information, feed it back to the central processor, create a fingerprint, and have it transmitted back to them."

BDS personnel would have to identify the oldies, of course, in order to include them in reports. But Feely stresses that the 8-year-old company has "a fairly extensive library of material" in its computer memory banks already.

Interestingly, Feely says BDS will never delete any of its digital fingerprints. Because more memory banks can always be added to its computers, he says, "Capacity is not really an issue. Since it's not an issue, we don't see a need to delete patterns or fingerprints. However, if songs go undetected for years at a time, it's possible we may decide to take them off-line and store them on an optical disk."

BDS' companion in the radio tracking field is Monday Morning Replay. Feely does not regard MMR as competition because, he says, "They are not using computers to acquire information. Monday Morning Replay has people set up in markets to tape a station for an 18-hour period during the week. They project that information

over the remaining hours of the week, which is not a very reliable or scientific way to do it.

"I was happy to see MMR debut and begin to establish the marketplace. What they've done is to create a level of interest in quantifiable airplay information. And what BDS can do is to provide quantifiable airplay information seven days a week, 24 hours a day."

How will radio regard this new service? Feely is optimistic that stations will see its benefits. Not only will it eliminate the need for them to report their playlists, he says, but if they choose to become BDS clients, they could track what leading stations in their formats are playing and also check on the competition in their own markets.

BDS also has potential customers, he says, in the following fields:

- **Record companies.** Besides promotion departments, marketing, advertising, and music video departments could use the service.

- **Retailers.** Dealers that know the demographics of their customers and the stations they listen to could use BDS to find out what those stations are playing and how often those songs are being aired.

- **Radio syndicators.** BDS can help syndicators verify that their programs aired and got the listening audience that they promised to their advertisers.

- **Performing rights societies,** which could use BDS information to replace or confirm their own tracking of music on radio and TV stations. Feely reports interest from BMI; he has not yet met with ASCAP officials.

- **Advertisers and ad agencies.** Potentially the biggest revenue producers for BDS, these prospective clients want to know how often and when their ads actually ran. BDS will also offer information on competitive ad campaigns for specific product classes.

BDS currently employs about 20 people in its Kansas City operations group; Feely projects that five or 10 more operations staffers will be required in the future. In addition, he says, BDS will eventually take on 25-30 salespeople in radio, retail, record label, and advertising divisions.

## ROY ELDRIDGE DEAD AT 78

(Continued from page 6)

with incendiary solos and exuberant showmanship. But his stay with Henderson lasted only a few years.

In 1941 Eldridge joined Gene Krupa's group, becoming one of the first black jazzmen accepted as a member of a previously all-white aggregation. He enjoyed national attention when he teamed with singer Anita O'Day on the novelty hit "Let Me Off Uptown" and reaffirmed his primacy as an instrumentalist with his celebrated recording of Hoagy Carmichael's "Rockin' Chair."

After Krupa's band broke up, Eldridge joined Artie Shaw in another group that was breaking racial barriers. Although the band supported his membership, the trumpeter was forced to endure segregationist policies on the road that compounded his sense of isolation; a number of harrowing experiences ultimately led to his departure from the band.

The late '40s saw Eldridge touring with Norman Granz's Jazz At The Philharmonic. In the '50s, he participated in small group performances with many of his old friends, including Carter, Hawkins, Ella Fitzgerald, Johnny Hodges, Gillespie, and Oscar Pe-

erson. In 1969, he began a 10-year stint as leader of the house band at New York's Jimmy Ryan's, a club devoted to Dixieland jazz.

Although a heart attack in 1980 heralded the end of his horn-playing days, he continued to perform as a singer and drummer. His participation at special events and school programs was a welcome reminder of his distinguished place in jazz history.

Eldridge's career has not been well-documented on record. Some of his music, however, is available on a number of labels. Columbia chronicled his earlier work with Billie Holiday in its Jazz Masterpieces series, and his classic Keynote recordings from the mid-'40s are available through Polygram, which also has some Jazz At The Philharmonic titles.

RCA Bluebird recently released Artie Shaw's Gramercy Five sessions, which contain good showings by the horn man. And not long ago New World reissued "The Nifty Cat," a recording made relatively late in the trumpeter's career but that finds him near the top of his game.

Eldridge's wife of 53 years, Viola, died three weeks ago. He is survived by a daughter, Carol.

## Hardware/Software Push Aimed At Retail Warner, JVC Plan CD+G Promotion

BY STEVEN DUPLER

NEW YORK Warner New Media and JVC Co. of America are mounting a joint hardware/software retail promotion this spring for CD+Graphics, a specialty version of the familiar audio-only compact disk. CD+G allows users to view limited graphic accompaniment—such as animation, lyrics, or production and liner notes—on a TV screen while listening to the disk.

After several years of development and a number of prototype showings, JVC says it will deliver "a substantial number" of CD+G players to about 53 audio hardware retailers in July. Suggested retail price for the players, which will handle both audio-only and CD+G software, will cost about \$500.

The players will be displayed and demonstrated in-store on a stand-alone floor unit, says Vic Pacor, GM of JVC's hi-fi division.

Warner New Media—an entertainment technology development and marketing division of Warner Communications Inc.—and JVC are also coordinating a larger series of in-store music retailer demonstrations of CD+G, set to begin in May. The roughly 100 participating retail-

ers include selected East and West Coast outlets of Tower, Warehouse, Musicland/Sam Goody, Waxie Maxie, the Wiz, Elroy, Wall To Wall, Strawberries, and Music Plus. The in-store promotion is expected to last from four to five months.

A hi-tech kiosk display, 46 inches wide by 29 inches deep, will be key to the in-store showings of CD+G. The kiosk has our sets of headphones, space for 100 6-by-12 CD boxes, product literature and catalogs, a preprogrammed JVC CD+G changer, and a color monitor.

There are only about a dozen CD+G titles available at this time, all from various WCI labels. Representatives of both Warner New Media and WEA say they hope the in-store demonstrations and hardware availability will induce other labels and artists to begin making graphics-encoded disks as well.

Jordan Rost, director of marketing and new product development for Warner New Media, says: "We're really trying to demonstrate the value of the graphics capability to the trade as well as the consumer. We think when people see what this can do, they'll realize it's adding to the value of the CD."

## WHERE WAS BLACK RADIO LAST YEAR?

(Continued from page 9)

The members of Public Enemy became self-proclaimed ambassadors to the nation's correctional facilities. Visiting prisons around the country, the militant rappers told predominantly black inmates, "It Takes A Nation Of Millions To Hold Us Back."

Salt-N-Pepa, female poets, led female rappers down the male-dominated hip-hop trail.

Where was black radio? "School Daze," Spike Lee's opinionated film about black collegians, scored a plus for the D.C.-born phenomenon called go-go. EU's "Da Butt" not only enlivened the movie, but emerged as the summer song and dance. After years of struggling for recognition, the combination funk-jazz-rap-styled black music was in vogue.

For Robert Cray, 1988 started off with a Grammy for best contemporary blues recording. Next, he was on the road opening for Eric Clapton. When Cray's "Don't Be Afraid Of

The Dark" hit the top 40 charts, it opened the door again for blues singers who had long had to be content with gigs in Texas cafes and Chicago blues joints.

The year also found Ivan Neville, a child of the blues, paying homage to his heritage by recording "If My Ancestors Could See Me Now." A new generation of record buyers created demand for his single, "Not Just Another Girl." And when Rolling Stones guitarist Keith Richards headlined with his Expensive Winos backup band, concertgoers left the hall knowing it was really Neville who should have had top billing.

Where was black radio? Jazz, confined for many years to smoky back rooms, was injected with rewards last year when Bobby McFerrin tried for "Simple Pleasures" and ended up with pop pleaser "Don't Worry, Be Happy." That little song charted No. 1 and gave psychiatrists a new prescription. [It also was responsible for three of McFerrin's

four Grammy awards.—Ed.]

Although no one could consider the track a jazz masterpiece, the longtime jazzman certainly got his message across and was recognized for staying with the musical form.

Nor should one forget the leading ladies of blues and jazz in 1988—Koko Taylor and Diane Reeves, respectively.

Through all these success stories, where was black radio? Not ahead by a long shot, but either tied with or way behind pop stations. Black radio could have shared in the success stories of Tracy Chapman and Ziggy Marley, and might have made a difference if it had picked up on Aswad's "Don't Turn Around," which went No. 1 in the U.K.

Instead of putting "Faith" in George Michael's product, pop radio played Keith Sweat, Johnny Kemp, Al B. Sure!, Bobby Brown, Guy, Pebbles, Vanessa Williams, and Cheryl "Pepsi" Riley.

Thanks for '88.

## LIFELINES



**Dear Vladimir.** Pianist Vladimir Ashkenazy is honored by label executives for his 25th anniversary with London Records. Pictured, from left, are Ray Minshull, executive VP, Decca Int'l; Lisa Altman, product manager, London; Ellen Kazis, press manager, London; David Weyner, VP marketing, PolyGram Classics; Ashkenazy; Guenter Hensler, president, PolyGram Classics; and Lynne Hoffman-Engel, VP, London.

## NEW COMPANIES

**The Funkmaster Productions**, formed by Mervyn M. Jordan. Company specializes in postproduction, remixing, and editing of dance music. Suite 74, 7 E. 17th St., Brooklyn, N.Y. 11226; 718-462-8851.

**King Creole Inc.**, formed by Ronald Bob, to manage and promote zydeco bands and music, as well as other types of Louisiana music. P.O. Box 31231, Lafayette, La. 70593; 318-235-6836.

**Grand Jury Records Inc. and Grand Jury Publishing**, formed by Forest Nelson Jr. First release is "I Want To Test Drive Your Body" b/w "I'm A Booty Bandit." 2816 73rd Ave., Oakland, Calif. 94605; 415-569-1390.

**Integrated Entertainment Services**, a full-service events management, talent acquisition, management consulting, marketing, and production company for the concert/special events industry. Company was formed by Stephen Almas. 19626 Lusk Ave., Cerritos, Calif. 90701; 213-402-8814.

**Take 5 Productions**, an independent record production company, formed by Frankie Gonzalez, King Shameek, and Mumbles. Company will focus on production and artist management and specializes in dance, club, and rap music. First releases are "Salsa With Me" and "You Were The One." P.O. Box

**DON'T FORGET!**  
**T.J. Martell Roast**  
**Friday, April 14,**  
**in New York City.**  
**Call 212-536-5002.**

22248, Newark, N.J. 07101; 201-482-0089.

**Rutledge Records**, formed by Johnnie Rutledge. Company specializes in R&B, pop, and mainstream music. First releases are "Go For It Baby" and "The Pain Game" featuring Stephanie B. P.O. Box 526, Fort Lauderdale, Fla. 33302.

## CALENDAR

*A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.*

### MARCH

March 3-7, **1989 NARM Convention**, Marriott Hotel, New Orleans. 609-596-2221.

March 8-11, **International Tape/Disc Assn. 19th Annual Seminar**, PGA Sheraton Resort, Palm Beach Gardens, Fla. Charles Van Horn, 212-643-0620.

March 11-12, **The Record's Music Industry Conference**, Royal York Hotel, Toronto, Ontario. 416-533-9417.

March 12, **The 1989 Juno Awards**, O'Keefe Centre, Toronto, Ontario. 416-485-3135.

March 12, **New Jersey Record Collectors Show/Convention**, Coachman Inn, Cranford, N.J. 609-443-5405.

March 12, **National Academy Of Songwriters Song Screening Session**, Newport Beach Public Library, Newport Beach, Calif. 800-334-1446 or 213-463-7178.

March 16, **Songwriters Guild Of America Song Critique**, SGA offices, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

March 18, **National Academy Of Recording Arts And Sciences Second Annual Bowling Party**, Sports Center, Studio City, Calif. Billy James, 818-843-8253.

March 23, **National Assn. Of Black Owned Broadcasters Fifth Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. Edward McCarthy, 215-546-3838, or James L. Winston, 202-463-8970.

March 28-30, **Fourth Annual New York Home Video Show**, Jacob K. Javits Convention Center, New

**ESS Management**, a new corporation specializing in business and personal management for sports and entertainment personalities, formed by Kevin Cobb. 95 Horatio St., New York, N.Y. 10014; 212-645-0858.

*Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.*

York. 800-248-KIPI or 914-328-9157.

### APRIL

April 1, **Fourth Annual Baltimore/Washington/Virginia Music Business Forum**, Vista International Hotel, Washington, D.C. 301-937-6161 or 301-937-6590.

April 1, **Tamika Reggae Awards**, Beacon Theatre, New York. Clinton Lindsay, 212-645-7330.

April 5, **epm report seminar: The Telephone In Entertainment Promotion And Marketing**, New York. Riva Bennett, 718-469-9330.

April 5-9, **National Assn. Of Black Owned Broadcasters 13th Annual Spring Broadcast Management Conference**, Saddlebrook Resort, Tampa, Fla. Ava Sanders, 202-463-8970.

April 7-8, **Music And Entertainment Industry Educators Assn. annual meeting**, Hollywood Roosevelt Hotel, Los Angeles. Mike Fink, 312-691-5319.

April 8, **Fourth Annual New York Music Awards**, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

April 20-22, **Impact Super Summit Conference III**, TropWorld Casino And Entertainment Resort, Atlantic City, N.J. 215-646-8001.

April 29, **The Garden State Music Seminar And Festival**, Hyatt Regency, New Brunswick, N.J. 201-785-0015.

April 29-May 2, **National Assn. Of Broadcasters 67th Annual Convention And Int'l Exposition**; **43rd Annual Broadcast Engineering Conference**, Las Vegas Convention Center, Las Vegas. Diane Goff, 202-429-5433.

### MAY

May 6-7, **Bay Area Musical Equipment Expo**, San Jose Convention Center, San Jose, Calif. Loni Specter, 818-344-3441.

May 10-14, **1989 NAIRD Convention**, Wyndham-Franklin Plaza Hotel, Philadelphia. 609-547-3331.

see State Univ. She is a studio singer.

**Boy, Spencer Brice, to Perry and Susan Leopold**, Feb. 5 in Bryn Mawr, Penn. He is owner of the PAN Network. She is its associate director.

**Girl, Sophia Adelina, to Mark Rowland and Rosemary Aguayo**, Feb. 15 in Santa Monica, Calif. He is Pacific editor of Musician magazine.

### MARRIAGES

**Jo Lenardi to Blake Gumprecht**, Jan. 28, in Las Vegas. She is director of alternative marketing for Warner Bros. Records in Burbank, Calif. He is a former employee of Twin/Tone Records, MCA Records, and Alligator Records.

### DEATHS

**Cory (Williams) Gardiner**, 65, of cancer, Feb. 7 in Woolwich, Mass. She was a member of the board of overseers of the Boston Symphony Orchestra and a director of the American Symphony Orchestra League. She is survived by her husband, Thomas; two sons; three daughters; and three grandchildren.

**Albert Najarian**, 78, of Parkinson's Syndrome, Feb. 18 in Cambridge, Mass. He was the founder and president of Albert Najarian Wholesale Music in Waltham, Mass., a major

supplier of print music in the New England area. He is survived by his wife of 47 years, Armenie; two sons, (including Robert, who now heads the business); and six grandchildren.

**Frank Bloebaum**, 54, of natural causes, Feb. 20 in St. Louis. He was a jingle singer for PAMS Productions in Garland, Texas, during the '60s. He is survived by two sons and a daughter.

**Betty Jean Ford**, 64, from stroke complications, Feb. 25 in Palo Alto, Calif. She was the wife of entertainer Tennessee Ernie Ford, who survives her. She is also survived by two sons and three grandchildren.

**Bob Claypool**, 43, from stroke complications, Feb. 25 in Houston. He was the music critic for the Houston Chronicle at the time of his death. Before that, he had written on music for 16 years at the Houston Post. He is survived by his wife and two daughters.

**Roy Eldridge**, 78, of undisclosed causes, Feb. 26 in Valley Stream, N.Y. He was widely regarded as the most influential jazz trumpeter of the swing era. (See story on page 6.)

*Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.*

## MARKET ACTION

### BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 2/21	Close 2/27	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	227.6	168 1/4	167 1/4	-3/4
Cannon Group	151.3	5 1/4	5 1/4	-1/4
Capital Cities Communications	78.9	367 1/2	356 1/2	-11 1/2
Carolco Pictures	156.2	7 1/4	7 1/4	+1/2
Coca-Cola	2655.2	49	46 1/4	-2 1/2
Columbia Pictures	2171.9	14 1/4	16 1/4	+1 1/2
Walt Disney	1731.3	75 1/4	73 1/4	-1 1/2
Eastman Kodak	4294.9	48 1/4	47	-1 1/4
Gulf & Western	936.1	42 1/4	40 1/4	-2 1/4
Handleman	367.3	23 1/4	24 1/4	+1 1/4
MCA Inc.	1065.3	48 1/4	48 1/4	-3/4
MGM/UA	441.3	16 1/2	16 1/2	.....
Orion Pictures Corp.	67.3	14 1/4	14 1/2	+3/4
Sony Corp.	307	54 1/4	55 1/4	+3/4
TDK	11.3	66 1/2	64 1/2	-2
Vestron Inc.	261.4	4 1/4	5	+3/4
Warner Communications Inc.	2311.6	41 1/4	41 1/4	.....
Westinghouse	1570.4	55 1/4	55 1/4	+1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	19.1	5 1/2	5 1/4	-1/4
Electrosound Group Inc.	1.5	1 1/4	1 1/4	.....
Nelson Holdings Int'l	219.8	1/2	1/2	+1/4
New World Pictures	760.2	4 1/4	6 1/4	+1 1/2
Price Communications	55.1	7 1/2	7 1/4	-1/4
Prism Entertainment	30.3	2 1/4	2 1/4	-1/4
Unitel Video	2	12 1/4	12 1/4	-1/2
<b>OVER THE COUNTER</b>				
Acclaim Entertainment		3 1/4	3 1/4	.....
Blockbuster Entertainment		22 1/4	22 1/4	-1/4
Certron Corp.		1 1/4	1 1/4	.....
Dick Clark Productions		4 1/4	4 1/4	.....
LIN Broadcasting		93 1/2	89 1/2	-4
LIVE Entertainment		21 1/2	22 1/2	+1
Malrite Communications Group				
Recoton Corp.		5 1/4	5 1/4	.....
Reeves Communications		5 1/2	5 1/2	-1/4
Satellite Music Network, Inc.		5 1/4	5 1/4	+1/4
Scripps Howard Broadcasting		60	60	.....
Shorewood Packaging		17 1/4	17 1/4	.....
Sound Warehouse		25	25	.....
Specs Music		7 1/4	7 1/4	-1/4
Starstream Communications Group, Inc.		2 1/2	2 1/2	.....
Trans World Music		28 1/2	27 1/4	-3/4
Video Jukebox Network		3 1/4	3 1/4	.....
Wall To Wall Sound And Video		3 1/4	3 1/4	.....
Westwood One		8 1/4	8 1/2	+1/4
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis		134	134	.....
Pickwick		240	240	.....
Really Useful Group		607	600	-7
Thorn EMI		724	702	-22

## POP

PICKS

### XTC

**Oranges & Lemons**  
PRODUCER: Paul Fox  
Geffen 24218

Long-lived English band that won major attention last time out with album "Skylarking" and single "Dear God" is poised for its major breakthrough with this superior two-LP set. Current album is a thinking man's confection of lusciously produced pop tunes, coruscating with touches that bear Beatles comparisons. Pulsating "Mayor Of Simpleton," the first single, is only one of many tracks that can be pulled profitably from this simply irresistible package.

### BOY GEORGE

**High Hat**  
PRODUCERS: Gene Griffin; Bobby Z; Mike Pela  
Virgin 91022

Imminently enjoyable and danceable album—a combination of a U.K.-only release and new material—could really bring the Boy back where he belongs. Although some of the uniqueness and quirkiness that made Culture Club all the rage five years ago has been sacrificed for the sake of funk, it's a whole new world for George and he's back for good, as he reveals on "Whether They Like It Or Not." With bucketfuls more soul than George Michael, Boy George should score big with pop, dance, and black outlets.

### PLACIDO DOMINGO

**Goya . . . A Life In Song**  
PRODUCER: Phil Ramone  
Columbia 40680

This is an ambitious pre-Broadway recording of selections from score by Maury Yeston, whose first musical, "Nine," was a big hit. The life of the Spanish master artist, told in song, has something of that Andrew Lloyd Webber grandeur, including the Barbra Streisand/Don Johnson hit, "Till I Loved You"—here done by Domingo and Dionne Warwick. Appearances are also made by Gloria Estefan, Seiko Matsuda, and Richie Havens. The double-fold package contains a book of lyrics and color reproductions of Goya paintings. A release to be reckoned with.

RECOMMENDED

### GRAHAM PARKER

**Live! Alone In America**  
PRODUCER: None listed  
RCA 9673

Master singer/songwriter turns in a stellar solo outing captured live in Philadelphia late last year. Repertoire includes memorable tunes of yore and a few outstanding new compositions, of which the devastatingly accurate Hollywood tale "The Three Martini Lunch" is the finest. Will reach aficionados at once; airplay may enlarge Parker's cult fan base.

### ANIMOTION

PRODUCER: Various  
Polydor 837314

Fronted by new lead singers Cynthia Rhodes and Paul Engemann, this quartet moves out of the dance realm onto more solid pop ground to good effect. There's still plenty to get people moving, though, such as "Send It Over" and "Room To Move," although the latter is certainly not special enough to warrant being put on the album twice, as the label has done. Rhodes sounds especially winning on "Best Mistake," produced by her husband, Richard Marx.

### LATIN RASCALS

**When She Goes**  
PRODUCERS: Tony Moran and Albert Cabrera  
Tin Pan Apple/Mercury

Heretofore better known for their production/remix skills with such artists as Diana Ross, David Bowie, and Madonna, the duo takes a turn in front of the microphone with this first album of their own material. As to be expected, the production is perfect. The song selection ranges from the irrepressibly catchy "I Want Out" to the forgettable "On The Edge."

### MARILLION

**The Thieving Magpie (La Gazza Ladra)**  
PRODUCERS: Marillion and Privet Hedge  
Capitol 91463

Two-record live collection from British power quintet highlights the band's years prior to leader Fish's departure. Includes such favorites as "Kayleigh" and "Incommunicado." Sure to delight the faithful.

### DUKE TUMATOE & THE POWER TRIO

**I Like My Job!**  
PRODUCER: John Fogerty  
Warner Bros. 25836

Journeyman guitarist, who has been trekking the Midwest forever (anyone remember the All-Star Frogs?), finally has a major label home. Cut live in Duke's natural habitat (saloons in Indiana and Illinois), album gives a good depiction of this quartet's funkily entertaining blues-based charms. "If I Hadn't Been High" has earmarks of becoming a shout-along hit. Fogerty's cachet will give record a boost.

### MOJO NIXON & SKID ROPER

**Root Hog Or Die**  
PRODUCER: Jim Dickinson  
Enigma 73335

As usual, lunacy (sometimes X-rated) is the name of the game with these San Diego madmen; if further proof is needed, drop the needle on "Debbie Gibson Is Pregnant With My Two-Headed Love Child." Latest Presley-oriented novelty, "(619) 239-KING," may carve same radio niche, as "Elvis Is Everywhere" did last time out. The sane and sober need not apply.

### LOVE TRACTOR

**Themes From Venus**  
PRODUCER: Mitch Easter  
DB 92

Georgia band puts aside its past instrumental orientation for a collection of often highly attractive pop-rock songs. Echoes of Psychedelic Furs (no kidding) and other U.K.-style progressives can be heard caroming around here. Loyalists will enlist first, but this is certainly band's most airplay-aimed project yet. Contact: 404-521-3008.

### VARIOUS ARTISTS

**American Musical Theatre—Shows, Songs, And Stars**  
PRODUCERS: Dwight Blocker Bowers, Margaret Robinson  
Smithsonian 036

Retailers get the individual releases of this six-LP, four-cassette and CD package containing 78 recordings of musical theater selections covering a span of 70 years up to "Fiddler On The Roof" in 1964. In just about every case, the original cast star is included. It's hard to find a more entertaining history lesson.

### HITTMAN

PRODUCERS: Hittman, Bob Spencer, Jim Morris, Tom Morris  
Roadracer 9485

Debut from New York metal five-piece scores big with high-energy musicianship and very promising songwriting. "Metal Sport," "Backstreet Rebels," and "The Test Of Time" rock the hardest, while the heavy harmonies of "Will You Be There" are outstanding. Set includes a cover of Johnny Rivers' "Secret Agent Man."

## NEW AND NOTEWORTHY

### THE PASADENAS

**To Whom It May Concern**  
PRODUCERS: Various  
Columbia 45065

The spirit of vintage Motown is alive and well and living in England. "Tribute (Right On)," the first single from this British quintet, only hints at the talent lurking within. Programmers can go deep with this album with several singles choices, including "Enchanted Lady," "Living In The Footsteps Of Another Man," "I Really Miss You," and "Something Else." Hot vocals, hot horns, and hot, hot tunes.

### INDIGO GIRLS

PRODUCER: Scott Litt  
Epic 45044

Hot Georgia team joins with R.E.M. producer Scott Litt for noteworthy debut. The boys from Athens drop by as do members from Hothouse Flowers. Even without the quality assistance, this album is stunning. From the country/folk of "Closer To Fine" and "Love's Recovery," to the swirling pop of "Tried To Be True," this acoustic pair is not to be missed. The chance of that is unlikely since they've landed an opening slot on R.E.M.'s tour as well; as critics' ears. Coming to a college or album rock radio station near you.

### ALYSON WILLIAMS

**Raw**  
PRODUCERS: Various  
Def Jam/Columbia 40515

Graceful, soulful, and strong, Williams' voice soars over the collection of material. Rougher, but no less compelling, than Anita Baker, Williams is swell on such dance numbers as first single "Sleep Talk," but she reigns supreme over ballads like "We're Gonna Make It" and "I'm So Glad."

### FERNANDO SAUNDERS

**Cashmere Dreams**  
PRODUCERS: Fernando Saunders, Steve Porcaro  
Gruge/BMG 4501

Nonpareil bassist best known for his live and studio work with Lou Reed makes a welcome debut as a leader. Saunders' stunning instrumental chops, smooth, sweet vocals, and tuneful writing (often reminiscent melodically of his old boss' work) are heard to fine impact on tracks like single "The Stallion" and "Please Tell Me." Fine work will fit well on both album rock and urban formats.

## BLACK

PICKS

### SKYY

**Start Of A Romance**  
PRODUCERS: Randy Muller & Solomon Roberts Jr.  
Atlantic 81853

Eight-member coed group goes into its second decade together in high style with new album and label. Full, sultry, invigorating sound penetrates album. Best cuts are "Love All The Way" and "Sunshine."

## DANCE

RECOMMENDED

### APOLLONIA

PRODUCERS: Various  
Warner Bros. 25594

Miss Kotero, still best known as Prince's on-screen squeeze in "Purple

Rain," leaves behind her 6 and gives up the funk for machine-tooled dance grooves. Singing is acceptable, production by diverse hands generally hangs together as an album package, but Apollonia's sex appeal is what will ultimately put this familiar-sounding package over.

## JAZZ

PICKS

### CHICK COREA

**Akoustic Band**  
PRODUCER: Chick Corea  
GRP 9582

Corea's first acoustic date since splitting ECM matches him with John Patitucci and Dave Weckl, both from his electronic band. This unit won't make you forget the pianist's timeless dates with vets Miroslav Vitous and Roy Haynes, but these young players do merit attention, and Corea's eager following means this will sell much better than most piano trio albums.

### TERRI LYNE CARRINGTON

**Real Life Story**  
PRODUCER: Robert Irving III  
Verve Forecast 837697

If recognition that Carrington has earned from playing drums for the likes of David Sanborn and Wayne Shorter doesn't fetch sales, then the name value of guests like Shorter, Grover Washington Jr., Carlos Santana, and John Scofield will help her debut album find the following it deserves. Very deep in appealing cuts.

RECOMMENDED

### MCCOY TYNER

**Revelations**  
PRODUCER: Michael Cuscuna  
Blue Note 91651

For all that Tyner has contributed to piano jazz, it's hard to imagine that this, his return to Blue Note, is only the second solo date of his career. Few are more equipped for the task, as proved by this mix of standards and originals. Early radio response is promising.

### DUKE ELLINGTON

**Braggin' In Brass—The Immortal 1938 Year**  
REISSUE PRODUCER: Bob Thiele  
Portrait Masters 44395

Chronicling a very creative year from possibly the most creative musician of the century, this 32-track, double-album set features performances from some of the Duke's most notable sidemen, including Cootie Williams, Harry Carney, and Johnny Hodges. Titles include many that would become Ellington and jazz standards, such as "Prelude To A Kiss," "The New Black And Tan Fantasy," "Pyramid," and "I Let A Song Go Out Of My Heart." Fidelity is the best one could expect from the period.

### JOHNNY FRIGO WITH BUCKY AND JOHN PIZZARELLI

**Live From Studio In New York City**  
Chesky 82001

### CLARK TERRY

**Portraits**  
Chesky 82002

### PHIL WOODS

**Here's To My Lady**  
Chesky 82003  
PRODUCER: David Chesky

Label's offerings are must-have titles for serious jazz stores. Each offers stellar musicians, you-are-there playback quality, and more than 55 minutes of music. For those who love string jazz, violinist Frigo's date with the guitars of the father-son Pizzarellis is as good as it gets. Terry's set features loving tributes to trumpet greats and a sequel to his famous scat piece "Mumbles." Woods shows his typical professional polish

on an hour-plus session anchored by piano great Tommy Flanagan.

## COUNTRY

PICKS

### ROSANNE CASH

**Hits 1979-1989**  
PRODUCERS: Rodney Crowell, David Malloy.  
Rosanne Cash  
Columbia 54054

Twelve winners from one of country's most winning vocalists, including two songs not released before. Hits range from "No Memories Hangin' Around," through "Seven Year Ache" and "My Baby Thinks He's A Train," to "Never Be You" and "Tennessee Flat Top Box."

### RONNIE MILSAP

**Stranger Things Have Happened**  
PRODUCERS: Ronnie Milsap, Rob Galbraith, Tom Collins  
RCA 9588

While there are few covers of oldies here, the sound is grandly traditional. Milsap's bluesy vocals are particularly moving on "Don't You Ever Get Tired (Of Hurting Me)," "You Snap Your Fingers (And I'm Back In Your Hands)," "I Feel Like I'm Cheating On You," and the title cut.

### TAMMY WYNETTE

**Next To You**  
PRODUCER: Norro Wilson  
Epic 44498

Wynette still has one of the most magically moving voices in country music, a fact evidenced here in such standout cuts as "I'm So Afraid Of Losing You Again," "If You Let Him Drive You Crazy (He Will)," and "I Almost Forgot."

## CLASSICAL

RECOMMENDED

### LUTOSLAWSKI: CHAIN 2; PARTITA/

**STRAVINSKY: VIOLIN CONCERTO**  
Anne-Sophie Mutter, BBC Symphony,  
Lutoslawski; Philharmonia Orchestra, Sacher  
Deutsche Grammophon 423696

Mutter's work in more standard repertoire hardly prepares one for the dominance she displays here. These are scintillating performances, played with utter confidence and brilliance. The Lutoslawski works are premiere recordings (the Partita in this version), and along with the Stravinsky should win favor from all but the most hidebound.

### HAYDN: SYMPHONIES NOS. 101 & 103

**Orchestra Of The 18th Century, Brüggem**  
Philips 422240

Brüggem stands out from the welter of period instrument specialists for a brand of vibrant music-making that transcends material means. Nor are his musicological credentials in doubt, as anyone who recalls his recorder performances, first heard on disk a generation ago, can attest. Superior sound.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## POP

### PICKS

**JODY WATLEY** *Real Love* (4:19)  
 PRODUCER: Andre Cymone  
 WRITERS: Andre Cymone, Jody Watley  
 PUBLISHERS: SBK April/Ultrawave/Rightsong, ASCAP/BMI  
 MIXER: Louil Silas Jr.  
**MCA 53484** (12-inch version also available, **MCA 23928**)

Watley shows she can hang with label mate Brown in the new-jack-swing corner on this familiar-sounding number from her forthcoming "Larger Than Life" project.

**HOWARD JONES** *Everlasting Love* (4:17)  
 PRODUCERS: Chris Hughes, Ross Cullum, Ian Stanley  
 WRITER: Howard Jones  
 PUBLISHER: Hojo  
**Elektra 7-69308** (12-inch version also available, **Elektra 0-66710**)

Jones has returned with what his fans like best. Well-crafted and -produced pop with a memorable hook, musically and lyrically.

**BOBBY BROWN** *Every Little Step* (4:02)  
 PRODUCERS: L.A., Babyface  
 WRITERS: L.A. Reid, Babyface  
 PUBLISHERS: Keat/Hip Trip, BMI  
 MIXERS: L.A., Babyface  
**MCA 53618** (12-inch version also available, **MCA 23933**)

Brown continues his power streak and chart dominance with this infectiously up-tempo R&B number. Rack up another hit—with good reason.

**PAULA ABDUL** *Forever Your Girl* (4:12)  
 PRODUCER: Oliver Leiber  
 WRITER: Oliver Leiber  
 PUBLISHERS: Virgin/Oliver Leiber, ASCAP  
 MIXERS: Kevin Sanderson, Greg Royal  
**Virgin 7-99230** (c/o Atlantic) (12-inch version also available, **Virgin 0-96565**)

Joyful and embraceable dance-pop should cement the starlet's new-found success.

**VOICE OF THE BEEHIVE** *Don't Call Me Baby* (3:05)  
 PRODUCER: Peter Collins  
 WRITERS: T. Bryn, M. Jones  
 PUBLISHER: Copyright Control  
**London 886 500-7** (c/o PolyGram)

Beehive yourself and play this endearing, Bangles-like pop tune that deserves to be a smash.

### RECOMMENDED

**DENISE LOPEZ** *Too Much Too Late* (3:46)  
 PRODUCERS: John Morales, Sergio Munzabai, Howard Bowler, Eric Li, David Bowler  
 WRITER: Eric Li  
 PUBLISHERS: You Tomorrow/Irving, BMI  
**Vendetta VV-7215** (c/o A&M)

Bittersweet pop from "Truth In Disguise" has radio written all over it.

**ETTA JAMES FEATURING DAVID A. STEWART** *Avenue D* (4:28)  
 PRODUCER: David A. Stewart  
 WRITERS: D. Stewart, E. James, R. Feldman  
 PUBLISHERS: BMG/Orcas/New Visions Pictures/Fort Athena  
**Capitol B-44333**

Genius Stewart works some of the pop/rock musical magic with James that he usually saves for Lennox.

**ESCAPE CLUB** *Walking Through Walls* (3:17)  
 PRODUCER: Chris Kimsey  
 WRITER: Escape Club  
 PUBLISHER: EMI, ASCAP  
**Atlantic 7-88951**

Restrained, mild rock from the act's debut.

**MORRISSEY** *The Last Of The Famous Playboys* (3:38)  
 PRODUCER: Stephen Street  
 WRITERS: Morrissey, Stephen Street  
 PUBLISHERS: Linder Ltd./Warner-Tamerlane, BMI  
**Sire 0-21163** (c/o Warner Bros.) (12-inch single)

Singer receives instrumental assist from former Smiths comrades Andy Rourke and Mike Joyce, among others, on this sweet, melancholy tune from his forthcoming album.

**CHRIS REA** *Working On It* (3:49)  
 PRODUCERS: Chris Rea, Jon Kelly  
 WRITER: Chris Rea  
 PUBLISHERS: Magnet/Intersong-U.S.A., ASCAP  
**Geffen 7-27535** (c/o Warner Bros.)

Top-five hit at album rock shows Rea's new label affiliation to be a

smart career move. Straight-ahead, four-on-the-floor power rock could find a home at pop outlets as well.

**LIVING COLOUR** *Cult Of Personality* (4:53)  
 PRODUCER: Ed Stasium  
 WRITERS: V. Reid, W. Calhoun, C. Glover, M. Skillings  
 PUBLISHERS: Dare To Dream/Famous, ASCAP  
**Epic 34-68611** (c/o CBS)

Vigorous guitar-laden rock offering from the "Vivid" project. Group is finally getting its well-deserved recognition at the album-rock level.

## BLACK

### PICKS

**E.U.** *Buck Wild* (4:01)  
 PRODUCERS: William "Juju" House, Kent Wood  
 WRITERS: William "Juju" House, Kent Wood  
 PUBLISHERS: Ju House/Syca "M" Up, ASCAP  
 MIXERS: Vincent F. Bell, Alvin Moody  
**Virgin 7-99232** (c/o Atlantic) (12-inch version also available, **Virgin 0-96572**)

"Da Butt" boys are back with a new dance for everyone to shake their thangs to.

**NEW EDITION** *Crucial* (4:30)  
 PRODUCER: Jellybean Johnson  
 WRITERS: Garry Johnson, Lisa Keith  
 PUBLISHER: Flyte Tyme, ASCAP  
**MCA 53500** (12-inch version also available, **MCA 23934**)

The quintet hasn't lost its street-suave sound with new mixes of this deft R&B number that's a highlight from "Heart Break."

**AL JARREAU** *All Or Nothing At All* (3:57)  
 PRODUCERS: George Duke, Jay Graydon  
 WRITERS: B. Caldwell, D. Matkosky  
 PUBLISHERS: Sir-Drome/SBK Blackwood, BMI/Matkosky/Geffen, ASCAP  
**Reprise 7-27550** (c/o Atlantic)

Up-tempo R&B/pop prize filled with the singer's soothingly joyful vocal panache.

### RECOMMENDED

**ALEESE SIMMONS** *I Want It* (3:30)  
 PRODUCER: Donald Dee  
 WRITER: Arlene Aleese Simmons  
 PUBLISHERS: Donessa/Bush Burnin', ASCAP  
 MIXER: Donald Dee  
**Orpheus B-72669** (c/o Capitol) (12-inch version also available, **Orpheus V-72670**)

This danceable R&B nugget tends to slump into a self-created rut.

**ROBERT BROOKINS** *Don't Tease Me* (4:12)  
 PRODUCERS: Denzil Foster, Thomas McElroy  
 WRITERS: Denzil Foster, Thomas McElroy, Kimmie Hatch  
 PUBLISHERS: 2-Tuff-E-Nuff/Tom & Den, BMI/ASCAP  
**MCA 53615**

Foster & McElroy work their new-jack-swing wonders in accordance with Brookins' talents.

**SIR MIX-A-Lot & KID SENSATION** *Rippin'* (4:59)  
 PRODUCER: Sir Mix-A-Lot  
 WRITER: Sir Mix-A-Lot  
 PUBLISHER: Lockdown, BMI  
**Nastymix IGU-74555** (12-inch version also available, **Nastymix IGU-76973**)

Because "Posse On Broadway" did so well, the label has rereleased this up-tempo technorap of merit. Contact: 206-441-8802.

**ULTIMATE FORCE** *I'm Not Playing* (4:12)  
 PRODUCER: Jazzy Jay  
 WRITERS: Joseph Kirkland, Robert Daymond  
 PUBLISHER: Strong City, ASCAP  
 MIXER: Skeff Anselm  
**Uni 8014** (c/o MCA) (12-inch single)

Dope vintage guitar licks make the lazy-paced rhythm track to this rap pump hard.

**THELMA HOUSTON & THE WINANS** *Lean On Me* (4:40)  
 PRODUCER: Richard Perry  
 WRITER: Bill Withers  
 PUBLISHER: Interior, BMI  
**Warner Bros. 7-27533**

Gospel-tinged interpretation of Withers' classic taken from the forthcoming film soundtrack of the same name.

**D.C. SCORPIO** *Beam Me Up, Scotty* (3:49)  
 PRODUCERS: Mike Neal, Donell Floyd, Elai Tubo, Ron Hunt

## NEW AND NOTEWORTHY

**MICA PARIS** *My One Temptation* (3:40)  
 PRODUCER: L'Equipe  
 WRITERS: M. Leeson, P. Vale, M. Waters  
 PUBLISHERS: Chappell/Abacus, PRS/Chappell & Co., ASCAP  
**Island 7-99252** (c/o Atlantic) (12-inch version also available, **Island 0-96584**)

Promising 20-year-old U.K. sensation has become that for good reason. Singer's vocal radiates on this easy-paced R&B/pop tune that merits multifaceted exposure. Lifted from the forthcoming album "So Good." Expect big things in the future from the ever-stylish Paris, who has the potential to become the Dionne Warwick of the '90s.

**PHOEBE SNOW** *If I Can Just Get Through The Night* (4:06)  
 PRODUCERS: Rob Fraboni, Ricky Fataar  
 WRITER: Peter Anders  
 PUBLISHER: Home Grown, BMI  
**Elektra 7-69305**

Songstress bows her first project, titled "Something Real," in a timely comeback. First new material in eight years finds Snow covering a bluesy pop selection first recorded by Dion in the mid-'70s that serves as the perfect vehicle for her distinguished vocal talents. Fans of Snow shouldn't hesitate and new fans are sure to come around.

**EVAN ROGERS** *Call My Heart Your Home* (4:07)  
 PRODUCERS: Carl Sturken, Evan Rogers  
 WRITERS: Carl Sturken, Evan Rogers  
 PUBLISHER: Music Corporation Of America/Bayjun Beat, ASCAP  
 MIXER: Murray Elias  
**Capitol B-44327** (12-inch version also available, **Capitol V-15449**)

Ask Karyn White, Donny Osmond, Cheryl Lynn, and Stephanie Mills what they have in common and they're bound to reply that they all have recorded a song written and produced by Rogers and his partner, Sturken. Marking his solo debut, this talented artist delivers a soothing and sultry R&B/pop tune in the Robbie Nevil mold. A rising star to look out for.

**MANDY SMITH** *Victim Of Pleasure* (6:20)  
 PRODUCERS: Daize Washburn, Ian Curnow  
 WRITERS: Briley, Trevsick  
 PUBLISHERS: MCA/PolyGram  
 MIXER: Justin Strauss  
**Atlantic 7-88927** (12-inch version also available, **Atlantic 0-86440**)

Striking 18-year-old U.K. vocalist, who came to notoriety as Rolling Stone Bill Wyman's girlfriend, offers an incredibly catchy dance/pop ditty that is bound to win on the dance floors and simmers with tremendous crossover potential. Lifted from her forthcoming album, the climate is ripe for Smith to reign successfully.

**VIRGIE WILLIAMS** *Touch & Go* (5:15)  
 PRODUCER: Greg Radford  
 WRITER: G. Radford  
 PUBLISHER: Wil-Rad/Scorpio-Rose, ASCAP  
 MIXERS: Winston Jones, David Shaw  
**Pretty Pearl PP-12-914** (12-inch single)

Young, new singer delivers a tasty vocal with some potent, midtempo, vintage R&B that charms. Number has the potential to win over the airwaves and on dance floor. Various mixes to choose from make this one not to pass up. Contact: 212-463-9776.

WRITERS: D.C. Scorpio, M. Neal, D. Floyd, E. Tubo  
 PUBLISHER: Tigerflower, BMI  
**I Hear Ya! IHY-1004** (12-inch single)

A bit of go-go and a bit of rap goes down rather nicely. Contact: 202-347-0001.

## COUNTRY

### PICKS

**DESERT ROSE BAND** *She Don't Love Nobody* (2:56)  
 PRODUCERS: Paul Worley, Ed Seay

WRITER: John Hiatt  
 PUBLISHER: Lillybilly, BMI  
**MCA 53616**

John Hiatt's tale of a hard-to-get love gets a solid ride from the Desert Rose Band. An up-tempo and energetic rendering.

**J.C. CROWLEY** *I Know What I've Got* (2:50)  
 PRODUCERS: Josh Leo, Larry Michael Lee  
 WRITERS: J. C. Crowley, Jeff Silbar  
 PUBLISHERS: Crownman/Warner/Elektra/Asylum; Silbarsongs/Lorimar, BMI/ASCAP  
**RCA 8822-7-R**

A charming, direct, and up-tempo message of love appreciated. Exquisite acoustic instrumentation.

### RECOMMENDED

**RUSSELL SMITH** *I Wonder What She's Doing Tonight* (3:19)  
 PRODUCER: Steve Buckingham  
 WRITERS: G. Nicholson, J. Jarrard  
 PUBLISHERS: Cross Keys/Tree Group/Alabama Band/Wildcountry, ASCAP  
**Epic 34-68615** (c/o CBS)

With heartbeat rhythm and intensity, Smith offers a lament for love abandoned.

**CHRIS AUSTIN** *Blues Stay Away From Me* (3:13)  
 PRODUCER: Gregg Brown  
 WRITERS: A. Delmore, R. Delmore, W. Raney, H. Glover  
 PUBLISHERS: Hall-Clement/Lionel Delmore/Vidor Publications/Fort Knox/Trio, BMI  
**Warner Bros. 7-27531**

A lively version of the country-blues classic features Austin's on-the-mark vocal and some enjoyable instrumental ramblings.

**JAMES HOUSE** *Don't Quit Me Now* (2:46)  
 PRODUCER: Tony Brown  
 WRITERS: James House, Wendy Waldman  
 PUBLISHERS: Texascity/Ah Rollins/Screen-Gems-EMI/Moon and Stars, BMI  
**MCA 53510**

Highly touted newcomer debuts with a musical plea for a stand-by-your-man woman.

**LORI YATES** *Promises, Promises* (3:06)  
 PRODUCER: Steve Buckingham  
 WRITERS: M. Berg, L. Yates  
 PUBLISHERS: Warner-Tamerlane/Laly, BMI  
**Columbia 38-68590**

Yates moans about promises of lasting love that quickly erode into sweet deceit.

**MELBA MONTGOMERY** *Another Bridge To Burn* (2:59)  
 PRODUCER: Jack Solomon  
 WRITER: Harlan Howard  
 PUBLISHER: Tree, BMI  
**GBS 785**

One of the most sincere and touching voices in country music bemoans the cruelly imbalanced yoke of love. Contact: 615-242-5001.

**GALE KESSINGER** *He Still Cares Enough To Lie* (3:26)  
 PRODUCER: Phil Thomson  
 WRITER: Phil Thomson  
 PUBLISHER: Lowery, BMI  
**Southern Tracks ST-2007**

Good hook and a wounded, persuasive vocal treatment. Contact: 404-325-0832.

## DANCE

### PICKS

**YAZZ** *Stand Up For Your Love Rights* (7:08)  
 PRODUCER: Beatmasters  
 WRITERS: Yazzy, Perry  
 PUBLISHER: Big Life  
 MIXERS: Yvonne Turner, Goh Hotoda  
**Elektra 0-66711** (12-inch single; 7-inch version also available, **Elektra 7-69311**)

Potential smash follow-up to "The Only Way Is Up." Inspirational vocals and rhythm track are enhanced in the fab new mixes. Don't miss the dub.

**SAMANTHA FOX** *I Only Wanna Be With You* (4:56)  
 PRODUCERS: Stock, Aitken, Waterman  
 WRITERS: Raymonde, Hawker  
 PUBLISHER: Chappell & Co., ASCAP  
 MIXERS: Phil Harding, Ian Curnow, Tony King  
**Jive 1193-1-JD** (c/o RCA) (12-inch single)  
 Predictably catchy SAW hi-NRG dance/pop remake of Dusty

Springfield's hit. Pretty light fare for a naughty girl like Fox.

### RECOMMENDED

**SPARKS** *Just Got Back From Heaven* (6:45)  
 PRODUCERS: Ron Mael, Russell Mael  
 WRITERS: Ron Mael, Russell Mael  
 PUBLISHER: Avenue Louise, ASCAP  
**Fine Art RNTW-70412** (c/o Rhino) (12-inch single)  
 Melodic and easily programmable reconstruction from the duo's "Interior Design" project. Contact: 213-828-1980.

**CAMOUFLAGE** *That Smiling Face* (7:21)  
 PRODUCERS: Camouflage, Axel Henninger  
 WRITERS: Marcus Meyn  
 PUBLISHER: Blue Box  
 MIXER: Justin Strauss  
**Atlantic 0-86436** (12-inch single)

Following the chart-topping "The Great Commandment" comes what amounts to a dance ballad. Lingering melodies in the O.M.D. mold and an easy-paced rhythm track entices.

**EVASIONS FEATURING GRAHAM DEWILDE**

**Wikka Wrap 2** (6:34)  
 PRODUCER: Nigel Martinez  
 WRITER: de Wilde, Martinez  
 PUBLISHER: Ludan, ASCAP  
**Maxie Music/Chrysalis 4V9-43312** (c/o CBS) (12-inch single; 7-inch version also available, **Maxie Music/Chrysalis VS4-43313**)

Sequel to the original finds de Wilde lending his distinctive tongue-in-cheek delivery to a galloping R&B club groove.

**FINAL CUT** *The Bass Has Landed* (4:36)

PRODUCERS: Jeff Mills, Anthony Srock  
 WRITER: Final Cut  
 PUBLISHER: Asrock, BMI  
**Full Effect FE-18560** (12-inch single)  
 A sinuous house rhythm track prevails with an abundance of samples and effects. Contact: 313-393-0493.

**MOEV** *Crucify Me* (5:46)  
 PRODUCERS: Greg Reely, Moev  
 WRITERS: Ferris, Cook  
 PUBLISHERS: Nett Overboard, BMI/NTWK, ASCAP  
**Network/Atlantic 0-86454** (12-inch single)  
 Group made inroads with "Yeah Whatever" and should have no problem maintaining them with this raw, mostly instrumental technonumber lifted from its latest project.

**KIDD CITY ORCHESTRA** *I Got Something Here* (7:04)  
 PRODUCER: Michael "Kidd" Gomez  
 WRITER: M. Gomez  
 PUBLISHER: MKG, ASCAP  
 MIXER: Michael Kidd  
**More Music MM-004** (12-inch single)  
 A must for the beat 'n' sample crew that can't get enough of Rochelle Fleming's classic line. Contact: 212-823-6511.

**ALTA DUSTIN** *One Man Woman* (7:05)  
 PRODUCER: Tony Green  
 WRITER: Tony Green  
 PUBLISHER: Cicada, PRO/BMI  
 MIXER: John Luongo  
**Atlantic 0-86442** (12-inch single)  
 Familiar-sounding Latin/pop love plea.

**JUDSON SPENCE** *Hot & Sweaty* (6:45)  
 PRODUCERS: Judson Spence, Monroe Jones  
 WRITERS: Spence, Jones  
 PUBLISHERS: Judson Spence/MCA, ASCAP/Wholemeal, BMI  
 MIXER: Justin Strauss  
**Atlantic 0-86432** (12-inch single)  
 Rough-edged and yearning selection from Spence's debut.

PICKS: New releases with the greatest chart potential.  
 RECOMMENDED: Records with potential for significant chart action.  
 NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

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# MORE COUNTRY ACTS WRITE, PRODUCE THEIR OWN SONGS

(Continued from page 1)

new phenomenon in country.

On this week's chart, 30 of the 100 songs were written or co-written by the acts that perform them, and 31 are self-produced, either totally or in league with other producers.

Five years ago at this time, 20 of the top 100 country singles were written by the artists and only 18 were products of self-producers. Ten years ago, 17 of the leading 100 singles were self-written. (The charts did not list the singles' producers then.)

The singles chart, however, is but one indicator of the trend. Equally significant is the fact that many new acts are writing, producing, or co-producing their debut and followup albums. Even veteran acts are involving themselves more in the creative side.

The singles chart, however, is but one indicator of the trend. Equally significant is the fact that many new acts are writing, producing, or co-producing their debut and followup albums. Even veteran acts are involving themselves more in the creative side.

RCA's Foster & Lloyd have written and produced their first two albums, although Rick Will serves as co-producer on the second one.

Two new faces at RCA—J.C. Crowley and Clint Black—are the main writers of their debut collections. Crowley co-wrote seven of his nine songs, and Black co-wrote all nine of his. MCA's Karen Staley has just released a self-written album, "Wildest Dreams," which she also co-produced.

Two other fledgling MCA artists, neither of whom has yet established a hit-singles reputation, have written nearly all the material for their debut albums: Lionel Cartwright did nine of 10 on "Lionel Cartwright," and James House had a hand in seven of 10 for his eponymous package.

Some established acts are also expanding their creative input. Dan Seals wrote or co-wrote six of the cuts on his current album, "Rage On," for Capitol. Fellow Capitol act Sawyer Brown also wrote six songs for its new "Wide Open" collection. Dwight Yoakam wrote seven of the 11 cuts on his "Buenas Noches From A Lonely

Room" effort for Reprise. And late-blooming lyricist Steve Warner authored nine-tenths of his upcoming "I Got Dreams" album for MCA and co-produced it as well.

Singers who become famous recording their own songs have long been part of the country music tradition, from Jimmie Rodgers to Hank Williams to Willie Nelson. But until recently, they had been rarities rather than role models for the profession. It was far more common for country singers to see themselves as specialists who performed someone else's music.

In the realm of self-production, Ricky Skaggs made headlines in 1981 when he demanded—and got—complete production control of his own albums for Epic. Gail Davies also began producing herself during this period. Jimmy Bowen, who now heads the new Universal label, pioneered the notion that singers ought to share in the responsibility of choosing the songs they cut and determining how these songs would sound through the final mixdown. Thus, most of the acts he produced evolved into co-producers.

Even artists who look to other writers for material have had some recent success as songwriters. Randy Travis' own "I Told You So" became a No. 1 country hit, as did Naomi Judd's "Change Of Heart." Reba McEntire scored a No. 5 hit in 1986 with her self-penned "Only In My Mind."

Music business consultant and publisher Kerry O'Neil says the increased artist involvement has been spurred by both creative and business factors. Labels, he contends, are "looking for something that is different. And one of their thoughts is that if you have someone who has the talent—as the writer or co-producer—then you can get some original ideas and approaches that don't happen when you've got the A-class producers who are in the studio all the time and who aren't able to come up with an original slant on how to present a certain artist."

Financially, O'Neil confirms, "the benefits are much, much greater" for singer-songwriters than for those who are recording acts only. "When you control production, publishing, and the other aspects, you've got a much bigger piece of

the pie."

The range of income for acts that co-produce themselves is "all over the place," according to O'Neil. For country records, the usual producer's royalty is 3%. An act that co-produces its own album may get one-half or less of that amount, depending on the number of other producers involved, or it may get no "points" until after a certain number of albums have been sold.

"There's every hybrid you can think of," O'Neil says. "It's based on the leverage of the artist."

Even with the increased stature of country artists, he admits, most record labels demand that the acts grant them sub-statutory mechanical rates on their own compositions.

A side-effect of this extra involvement is that the affected country acts need to rely less on touring to support themselves. While this remains a major source of income, the combination of performance, mechanical, and producer royalties makes it less important for all-around acts to hit the road than it was for their artistic predecessors, and still is for their nonwriting, non-producing contemporaries.

FOR WEEK ENDING MARCH 11, 1989

## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music.					
LABEL & NUMBER/DISTRIBUTING LABEL					
★ ★ NO. 1 ★ ★					
1	1	3	9	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI
ARISTA 1-9781 2 weeks at No. One					
2	2	4	7	LOST IN YOUR EYES	DEBBIE GIBSON
ATLANTIC 7-88970					
3	5	7	8	JUST BECAUSE	ANITA BAKER
ELEKTRA 7-69327					
4	3	1	14	STRAIGHT UP	PAULA ABDUL
VIRGIN 7-99256					
5	8	8	8	DREAMIN'	VANESSA WILLIAMS
WING 871 078-7/POLYGRAM					
6	7	6	12	SUPERWOMAN	KARYN WHITE
WARNER BROS. 7-27773					
7	6	5	13	RONI	BOBBY BROWN
MCA 53463					
8	11	14	6	SINCERELY YOURS	SWEET SENSATION (WITH ROMEO J.D.)
ATCO 7-99246					
9	12	16	5	24/7	DINO
4TH & B'WAY 7471/ISLAND					
10	4	2	14	WILD THING	STONE LOC
DELICIOUS VINYL 102/ISLAND					
11	10	11	9	I BEG YOUR PARDON	KON KAN
ATLANTIC 7-88969					
12	9	9	9	CAN YOU STAND THE RAIN	NEW EDITION
MCA 53464					
13	13	10	15	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK
COLUMBIA 38-08092					
14	28	—	2	FUNKY COLD MEDINA	STONE LOC
DELICIOUS VINYL 104/ISLAND					
15	21	25	3	I WANNA BE THE ONE	STEVIE B
LMR 74003					
16	15	18	9	SHE WON'T TALK TO ME	LUTHER VANDROSS
EPIC 34-08513/E.P.A.					
17	20	24	4	THINKING OF YOU	SA-FIRE
CUTTING 872 502-7/POLYGRAM					
18	16	19	6	FADING AWAY	WILL TO POWER
EPIC 34-68543/E.P.A.					
19	24	28	3	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS
I.R.S. 53483/MCA					
20	14	13	15	THE LOVER IN ME	SHEENA EASTON
MCA 53416					
21	26	27	3	LUCKY CHARM	THE BOYS
MOTOWN 1952					
22	18	20	6	A LITTLE RESPECT	ERASURE
SIRE 7-27738/REPRISE					
23	22	22	9	MORE THAN YOU KNOW	MARTIKA
COLUMBIA 38-08103					
24	27	—	2	GOOD LIFE	INNER CITY
VIRGIN 7-99236					
25	25	23	4	TEENAGE LOVE	SLICK RICK
DEF JAM 38-08105/COLUMBIA					
26	29	29	4	WALK THE DINOSAUR	WAS (NOT WAS)
CHRYSALIS 43331					
27	17	12	12	WALKING AWAY	INFORMATION SOCIETY
TOMMY BOY 7-27736/REPRISE					
28	NEW	1	1	ALL I WANT IS FOREVER	JAMES J.T. TAYLOR/REGINA BELLE
EPIC 34-68540/E.P.A.					
29	NEW	1	1	JUST COOLIN'	LEVERT FEAT. HEAVY D
ATLANTIC 7-88959					
30	30	26	4	THIS TIME	KIARA (DUET WITH SHANICE WILSON)
ARISTA 1-9772					

Products with the greatest airplay gains this week. Billboard, copyright 1989.

## Billboard POWER PLAYLISTS

FOR WEEK ENDING MARCH 11, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97 FM		P.D.: Steve Ellis	
1	1	Debbie Gibson, Lost In Your Eyes	
2	2	New Kids On The Block, You Got It (Th	
3	4	Bobby Brown, Roni	
4	7	Sweet Sensation (With Romeo J.D.), Si	
5	5	Kon Kan, I Beg Your Pardon	
6	10	Milli Vanilli, Girl You Know It's Tru	
7	9	Will To Power, Fading Away	
8	3	Sa-Fire, Love Is On Her Mind	
9	14	Stevie B, I Wanna Be The One	
10	13	Erasure, A Little Respect	
11	6	Tone Loc, Wild Thing	
12	18	Anita Baker, Just Because	
13	15	The Jungle Brothers, I'll House You	
14	16	Was (Not Was), Walk The Dinosaur	
15	8	Information Society, Walking Away	
16	23	Sadee, Notice Me	
17	17	Luther Vandross, She Won't Talk To Me	
18	11	Paula Abdul, Straight Up	
19	21	Corina, Give Me Back My Heart	
20	24	Karyn White, Superwoman	
21	25	Dino, 24/7	
22	22	Adeva, Respect	
23	26	Inner City, Good Life	
24	28	Fine Young Cannibals, She Drives Me C	
25	30	Kristin Bano, Don't Turn Your Back On	
26	12	Rob Base & D.J. E-Z Rock, Get On The	
27	31	Samantha Fox, I Only Wanna Be With Yo	
28	36	Sa-Fire, Thinking Of You	
29	32	Debbie Gibson, Electric Youth	
30	33	Johnny Kemp, Birthday Suit	
31	19	Sheena Easton, The Lover In Me	
32	35	Raiana Paige, Open Your Heart	
33	37	Vanessa Williams, Dreamin'	
34	40	Tone Loc, Funky Cold Medina	
35	38	Shooting Party, Safe In The Arms Of L	
36	39	Jody Watley, Real Love	
37	39	Ten City, That's The Way Love Is	
38	EX	Pajama Party, Yo No Se	
39	EX	Eighth Wonder, Baby Baby	
40	EX	Samantha Fox, I Wanna Have Some Fun	
41	EX	Cynthia, Endless Night	
42	EX	Latin Rascals, It Must Be You	
43	EX	Jomanda, Make My Body Rock	

Power 100 FM		P.D.: Jeff Wyatt	
1	1	Debbie Gibson, Lost In Your Eyes	
2	2	Sheena Easton, The Lover In Me	
3	6	Bobby Brown, Roni	
4	5	Cynthia, Change On Me	
5	8	Sweet Sensation (With Romeo J.D.), Si	
6	7	Milli Vanilli, Girl You Know It's Tru	
7	3	The Boys, Dial My Heart	
8	4	Paula Abdul, Straight Up	
9	10	Kon Kan, I Beg Your Pardon	
10	11	Martika, More Than You Know	
11	9	Information Society, Walking Away	
12	18	Anita Baker, Just Because	
13	16	Karyn White, Superwoman	
14	17	Gina Go-Go, I Can't Face The Fact	
15	12	Tone Loc, Wild Thing	
16	21	Dino, 24/7	
17	19	Erasure, A Little Respect	
18	20	Marc Almond, Tears Run Rings	
19	15	Johnny O, Fantasy Girl	
20	13	Bobby Brown, My Prerogative	
21	18	Rick Astley, She Wants To Dance With	
22	25	Fine Young Cannibals, She Drives Me C	
23	26	Kristin Bano, Don't Turn Your Back On	
24	30	Stevie B, I Wanna Be The One	
25	28	Will To Power, Fading Away	
26	27	Z100, Can U Read My Lips	
27	31	Rob Base & D.J. E-Z Rock, Get On The	
28	22	Ale, I Wanna Know	
29	23	Samantha Fox, I Wanna Have Some Fun	
30	34	Boys Club, I Remember Holding You	
31	EX	Paula Abdul, Forever Your Girl	
32	EX	Sadee, Notice Me	
33	EX	Inner City, Good Life	
34	EX	Eighth Wonder, Baby Baby	
35	EX	Vanessa Williams, Dreamin'	
36	EX	George Michael & Deon Estus, Heaven H	
37	EX	Sheena Easton, Days Like This	

KMEI 106 FM		P.D.: Keith Naftaly	
EX	EX	Luther Vandross, She Won't Talk To Me	
EX	EX	Sa-Fire, Thinking Of You	
EX	EX	Marcus Lewis, The Club	
EX	EX	Was (Not Was), Walk The Dinosaur	

WPGC		P.D.: Bob Mitchell	
1	3	Paula Abdul, Straight Up	
2	2	Kiara (Duet With Shanice Wilson), Thi	
3	4	Vanessa Williams, Dreamin'	
4	5	Slick Rick, Teenage Love	
5	7	Anita Baker, Just Because	
6	1	New Edition, Can You Stand The Rain	
7	10	Milli Vanilli, Girl You Know It's Tru	
8	8	Luther Vandross, She Won't Talk To Me	
9	11	Tracie Spencer, Imagine	
10	6	Karyn White, Superwoman	
11	14	LeVert, Just Coolin'	
12	13	Michael Jackson, Leave Me Alone	
13	16	The Boys, Lucky Charm	
14	17	New Kids On The Block, You Got It (Th	
15	18	Will To Power, Fading Away	
16	19	James 'J.T.' Taylor & Regina Belle, A	
17	20	Al Jarreau, So Good	
18	21	Sweet Sensation (With Romeo J.D.), Si	
19	24	Bobby Brown, Every Little Step	
20	23	Inner City, Good Life	
21	26	Dino, 24/7	
22	22	Kenny G, We've Saved The Best For Las	
23	30	Sa-Fire, Thinking Of You	
24	29	Information Society, Walking Away	
25	27	Slimmy Red, It's Only Love	
26	28	Salt-N-Pepa, Twist And Shout	
27	EX	George Michael & Deon Estus, Heaven H	
28	EX	The Pasadenas, Tribute (Right On)	
29	EX	Sheena Easton, Days Like This	
30	EX	Jody Watley, Real Love	
EX	EX	Alexander O'Neal, What Can I Say To M	
EX	EX	Surface, Closer Than Friends	
EX	EX	Stevie B, I Wanna Be The One	
EX	EX	Donna Allen, Joy And Pain	
EX	EX	E.U., Buck Wild	
EX	EX	Five Star, Another Weekend	
EX	EX	2 Live Crew, Yakety Yak	
EX	EX	Johnny Kemp, Birthday Suit	

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MARCH 11, 1989

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Billboard 3/4/89

From the album—**LOC-ED·AFTER·DARK**  
—Look for the video soon—

Produced, arranged & mixed by Matt Dike & Michael Ross



## HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**DEBBIE GIBSON** HOLDS A solid lead at No. 1 with "Lost In Your Eyes" (Atlantic), and continues to gain sales and airplay points, although insufficient for a bullet. Coming up quickly behind her is fellow Atlantic act **Mike + The Mechanics** with "The Living Years." The Mechanics have a good shot to score their first No. 1 single next week if their point gains continue at the same rate and if "Lost" weakens.

**THE POWER PICK/AIRPLAY** is all the way down at No. 51 this week; nevertheless, the track record of previous airplay picks indicates an 89% probability that "I'll Be There For You" (Mercury) will be another top five record for **Bon Jovi**. "There" is also the most-added record of the week with an outstanding 102 adds and takes the biggest jump of any record, 31 places. The single is already top five in Dallas (4-4 at Y95 and 9-5 at KEGL), and jumps 25-17 at WKBQ St. Louis.

**FOUR OTHER RECORDS** HAVE especially strong gains in radio points. "Rocket" by **Def Leppard** (Mercury) is the runner-up for the airplay pick and is the second most-added record. Among the dozen early top 20 radio reports are jumps of 27-15 at WGH-FM Norfolk, Va., and 21-12 at WDFX Detroit. "She Drives Me Crazy" by **Fine Young Cannibals** (MCA) is the first U.S. pop success for the U.K. trio, as it wins the Power Pick/Sales at No. 21 and is second runner-up for the airplay award. "Crazy" is No. 3 at KKFR Phoenix and jumps 19-9 at WHMP Springfield, Mass. Rounding out the top five airplay gainers are "Funky Cold Medina" by **Tone Loc** (Delicious Vinyl), which jumps 17-9 at WHLY Orlando, Fla., while moving 60-47 nationally; and newcomer **Deon Estus**, whose "Heaven Help Me" (Mika) moves 13 places to No. 37, showing early strength at KCPX Salt Lake City (23-16) and KPLZ Seattle (21-16).

**THREE OF THE FIVE** new entries are by artists who have never before charted on the Hot 100. New York-based rock band **Living Colour** enters at No. 77 with "Cult Of Personality" (Epic) from their "Vivid" album, which is currently at No. 12 on the Top Pop Albums chart. The single jumps 30-19 at KXXR Kansas City, Mo., and 6-4 at WROQ Charlotte, N.C. Also debuting are Scottish singer **Midge Ure's** "Dear God" (Chrysalis)—he charted previously with **Ultravox**—and Australian quartet **Choirboys** with "Run To Paradise" (WTG) at No. 89.

**QUICK CUTS:** "Feels So Good" by **Van Halen** (Warner Bros.) loses its bullet but moves up five places to No. 36 on continued point gains. It has eight top 10 radio reports, including No. 3 at both WMMS Cleveland and WVIC Lansing, Mich. . . . "I Can't Face The Fact" by **Gina Go-Go** (Capitol) lost its bullet last week but regains it with a stronger showing at radio this week, including moves of 15-13 at X100 San Francisco and 22-16 at KMGX Fresno, Calif. . . . "Somebody Like You" by **Robbie Nevil** (EMI) shows up as one of the 10 most-added records at radio this week but falls just short of the points required to enter the Hot 100; look for a solid debut next week.

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 242 REPORTERS	TOTAL ON
<b>I'LL BE THERE FOR YOU</b> BON JOVI MERCURY	12	24	66	102	124
<b>ROCKET</b> DEF LEPPARD MERCURY	6	10	49	65	150
<b>FOREVER YOUR GIRL</b> PAULA ABDUL VIRGIN	8	10	43	61	69
<b>HEAVEN HELP ME</b> DEON ESTUS MIKA	3	12	42	57	173
<b>AFTER ALL</b> CHER & PETER CETERA GEFEN	5	8	42	55	100
<b>FUNKY COLD MEDINA</b> TONE LOC DELICIOUS VINYL	8	14	29	51	115
<b>CULT OF PERSONALITY</b> LIVING COLOUR EPIC	2	7	30	39	51
<b>SOMEBODY LIKE YOU</b> ROBBIE NEVIL EMI	1	4	24	29	30
<b>SHE DRIVES ME CRAZY</b> FINE YOUNG CANNIBALS I.R.S.	1	12	12	25	204
<b>BIRTHDAY SUIT</b> JOHNNY KEMP COLUMBIA	0	3	22	25	94

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

# Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LOST IN YOUR EYES	DEBBIE GIBSON	1	1	LOST IN YOUR EYES	DEBBIE GIBSON
2	5	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	2	3	THE LIVING YEARS	MIKE + THE MECHANICS
3	8	THE LIVING YEARS	MIKE + THE MECHANICS	3	6	RONI	BOBBY BROWN
4	11	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	4	2	STRAIGHT UP	PAULA ABDUL
5	7	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER	5	7	PARADISE CITY	GUNS N' ROSES
6	10	RONI	BOBBY BROWN	6	5	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK
7	12	PARADISE CITY	GUNS N' ROSES	7	9	MY HEART CAN'T TELL YOU NO	ROD STEWART
8	2	THE LOVER IN ME	SHEENA EASTON	8	4	THE LOVER IN ME	SHEENA EASTON
9	4	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	9	15	ETERNAL FLAME	BANGLES
10	3	WILD THING	STONE LOC	10	8	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER
11	14	MY HEART CAN'T TELL YOU NO	ROD STEWART	11	16	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI
12	9	STRAIGHT UP	PAULA ABDUL	12	13	DON'T TELL ME LIES	BREATHE
13	6	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	13	18	THE LOOK	ROXETTE
14	21	ETERNAL FLAME	BANGLES	14	17	YOU'RE NOT ALONE	CHICAGO
15	17	I BEG YOUR PARDON	KON KAN	15	20	JUST BECAUSE	ANITA BAKER
16	16	DON'T TELL ME LIES	BREATHE	16	21	I BEG YOUR PARDON	KON KAN
17	18	DREAMIN'	VANESSA WILLIAMS	17	28	STAND	R.E.M.
18	23	WALK THE DINOSAUR	WAS (NOT WAS)	18	26	WALK THE DINOSAUR	WAS (NOT WAS)
19	31	THE LOOK	ROXETTE	19	24	DREAMIN'	VANESSA WILLIAMS
20	28	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	20	27	THE LOVE IN YOUR EYES	EDDIE MONEY
21	24	YOU GOT IT	ROY ORBISON	21	31	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS
22	26	JUST BECAUSE	ANITA BAKER	22	30	SUPERWOMAN	KARYN WHITE
23	13	A LITTLE RESPECT	ERASURE	23	12	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS
24	25	YOU'RE NOT ALONE	CHICAGO	24	11	WILD THING	STONE LOC
25	30	STAND	R.E.M.	25	29	MORE THAN YOU KNOW	MARTIKA
26	32	CRYIN'	VIXEN	26	14	A LITTLE RESPECT	ERASURE
27	29	THE LOVE IN YOUR EYES	EDDIE MONEY	27	32	YOU GOT IT	ROY ORBISON
28	38	SUPERWOMAN	KARYN WHITE	28	10	BORN TO BE MY BABY	BON JOVI
29	36	MORE THAN YOU KNOW	MARTIKA	29	33	YOUR MAMA DON'T DANCE	POISON
30	15	DIAL MY HEART	THE BOYS	30	22	WHEN I'M WITH YOU	SHERIFF
31	27	WHEN I'M WITH YOU	SHERIFF	31	19	SHE WANTS TO DANCE WITH ME	RICK ASTLEY
32	20	WALKING AWAY	INFORMATION SOCIETY	32	35	CRYIN'	VIXEN
33	39	ONE	METALLICA	33	36	SHE WON'T TALK TO ME	LUTHER VANDROSS
34	22	I WANNA HAVE SOME FUN	SAMANTHA FOX	34	—	HEAVEN HELP ME	DEON ESTUS
35	19	BORN TO BE MY BABY	BON JOVI	35	37	FEELS SO GOOD	VAN HALEN
36	—	YOUR MAMA DON'T DANCE	POISON	36	25	DIAL MY HEART	THE BOYS
37	—	CAN YOU STAND THE RAIN	NEW EDITION	37	—	SECOND CHANCE	THIRTY EIGHT SPECIAL
38	34	THE LAST MILE	CINDERELLA	38	—	ROOM TO MOVE	ANIMOTION
39	33	WHEN THE CHILDREN CRY	WHITE LION	39	23	WALKING AWAY	INFORMATION SOCIETY
40	—	BRING DOWN THE MOON	BOY MEETS GIRL	40	—	ROCKET	DEF LEPPARD

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
24/7 (Onid, BMI) CPP	29 HOLDING ON (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
AFTER ALL (LOVE THEME FROM "CHANCES ARE") (Snow Songs, BMI/Pitchford, BMI/Triple Star, BMI)	15 I BEG YOUR PARDON (Beun Music/Lowery, BMI) CPP
ALL SHE WANTS IS (Skintrade, ASCAP/Colegems-EMI, ASCAP) WBM	86 I CAN'T FACE THE FACT (GG Loves Music, BMI/Music Corp. Of America, BMI) HL
ALL THIS TIME (George Tobin, BMI) HL	91 I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP) HL
ANGEL OF HARLEM (U2, ASCAP/Chappell, ASCAP) HL	56 I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI)
ARMAGEDDON IT (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL	43 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)
BIRTHDAY SUIT (TSP, ASCAP/Triple Star, BMI) CPP	70 IKO IKO (FROM "RAIN MAN") (ARC, BMI/Trio, BMI/Melder, BMI) HL
BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Undergound, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	51 I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Undergound, ASCAP/PolyGram, ASCAP) WBM
BRING DOWN THE MDON (Irving, BMI/Boy Meets Girl, BMI) CPP	78 INTO YOU (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP) WBM	63 IT'S ONLY LOVE (Maplace, BMI)
CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP) CPP	20 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'h Mama, BMI/Music Corp. Of America, BMI) HL
CRYIN' (Tripland, BMI/Leibraphone Musikverlag, ASCAP/PolyGram Songs, BMI) WBM	93 KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John.ASCAP/Claire Audient, ASCAP/Dawyn, BMI) HL
CULT OF PERSONALITY (Dare To Dream, ASCAP/Famous, ASCAP)	49 THE LAST MILE (Eve Songs, ASCAP/Chappell, ASCAP) HL
DEAR GOD (Mood, ASCAP/WB, ASCAP)	85 LET THE RIVER RUN (THEME FROM "WORKING GIRL") (TCF, ASCAP/C'est, ASCAP) CPP/WBM
DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	98 LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/PPP
DOCTORIN' THE TARDIS (Chappell Music/MCA Music/WB Music/EG Music) HL/WBM	24 A LITTLE RESPECT (Sonet, PRS/Emile, ASCAP) MSC
DON'T RUSH ME (Almo, ASCAP) CPP	2 THE LIVING YEARS (Michael Rutherford, BMI/R&BA, BMI/Hidden Pun, BMI/Hi And Run, ASCAP) WBM
DON'T TELL ME LIES (Virgin, ASCAP) CPP	13 THE LOOK (Jimmy Fun, BMI)
DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	1 LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
DRIVEN OUT (EMI, ASCAP) WBM	26 THE LOVE IN YOUR EYES (Arदान, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP/Full Keel Music) HL
END OF THE LINE (Zero Productions, BMI/SBK April, ASCAP/Special Rider, ASCAP/Gone Gator, ASCAP/Ganga, BMI) HL/PPP	8 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	28 MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP
EVERY ROSE HAS ITS THORN (Sweet Cyanide, BMI/Willesden, BMI)	9 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP
FADING AWAY (SBK Blackwood, BMI/Bob Rosenberg, BMI) HL	69 MY PREROGATIVE (Cal-Gen, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/PPP
FALLING OUT OF LOVE (PolyGram, ASCAP/Mo-Rat, BMI/Sunset Beach, BMI) WBM	76 NEVER HAD A LOT TO LOSE (Consenting Adult, BMI/Bug, BMI) WBM
FEELS SO GOOD (Yessup, ASCAP) CLM	54 ONE (Creeping Death, ASCAP) CLM
FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP)	39 ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL
FUNKY GOLD MEDINA (Varry White, ASCAP)	5 PARADISE CITY (Guns N' Roses, ASCAP) CLM
GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL	61 RADIO ROMANCE (George Tobin, BMI) HL
GIVE ME THE KEYS (AND I'LL DRIVE YOU CRAZY) (Hulex, ASCAP) CLM	46 ROCKET (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL
GOOD LIFE (Virgin Songs, BMI/Drive On, BMI) CPP	4 RONI (Kear, BMI/Hip Trip, BMI) CPP
GOT IT MADE (Goldhill, BMI) WBM	40 ROOM TO MOVE (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP
THE GREAT COMMANDMENT (Blue Box)	89 RUN TO PARADISE (Australian Mushroom, ASCAP)
HALLELUJAH MAN (SBK Songs/SBK Blackwood, BMI) HL	38 SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Cal Curtis, BMI/Too Tall, BMI) HL
HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood/Morrison Leahy, ASCAP/Chappell, ASCAP) HL	64 SEVENTEEN (Varseau, BMI/Small Hope, BMI/Dinner

## DOWNEY TRIES TO HIT THE CHARTS AGAIN

(Continued from page 4)

kindly approach can win them over."

Downey demonstrated his rock'n'-roll affinities at a taping Feb. 23 for shows that aired March 1-2. The guests included Ace Frehley, Joey Ramone, and members of Christian metal band Barren Cross and speed metal band Anthrax. Topics ranged from groupies to racism to long hair.

Downey took the rockers' side against two staged "critics" who mouthed off about responsibility and integrity. The host explained how he and the performers are kindred, rebellious spirits. "You guys aren't afraid of anything; I'm not afraid of anything," Downey said.

He then joined New York glam metal bands Circus Of Power and Cycle Sluts From Hell to sing "Motor."

Downey has already incorporated some of his singing into his live act, which tours on weekends between

talk-show shoots. He also plans three videos to support the album.

"The reaction [at the live shows] has been phenomenal," he says. "Years ago, when I could sing, nobody cared. Now, when I can't sing worth a damn, everyone loves it."

Joey Porrello, VP of A&R at PPI, and veteran producer Paul Whitehead share production credits. "Our [promotional] plan of attack is to use the radio stations throughout the country that want to interview him," Porrello says. "We'll ask them to play 'The Blue Collar King' the week before he's on, then flip it to 'Zip It' after." Porrello describes the music mix as country and country/rock.

Assistance in preparing this story was provided by Evelyn McDonnell.

## EARLY RETURNS ARE LOW FOR 'E.T.'

(Continued from page 3)

30%, say sources, and if accounts made subsequent purchases, the total returns privilege was cut in half to 15%—but, says the rack source, "that's still reasonable."

Even on the used-tape market, returns are not abnormally high. "Normally, low-priced sell-through titles are a drag on the used market 120 to 180 days out," says Bernard Rawitch, chairman of Sierra Amusement Corp., a California used-tape brokerage firm. "'E.T.' is no different even when you consider the enormous number sold. We may have 10-15 pieces at the most. That's nothing."

If any large number of potential returns is still out there, say sources, it could be at the so-called "price club" level, the most controversial retailing element in the entire "E.T." rollout.

Video specialty dealers around the country have blasted these types of outlets for breaking street date, rationing quantities sold to dealers, and cutting consumer prices to ridiculously low levels.

According to Diana Cook, buyer for Price Company at Advance Marketing, San Diego, her firm cannot reveal account activity. Sources at Price Company were unavailable at press time.

Indicative of specialty retail action is the low 8% return figure of the 188-store Erol's chain on the East Coast. According to Vans Stevenson, director of public relations, Erol's bought 100,000 pieces, 55,000 on pre-order, and sold 86,000.

"We returned 7,000 on the first deadline and may return 2,000 more," he says. "We are keeping 35 per store." He adds that the title just exited the store's top 10 the week of

Feb. 13-17.

"E.T.'s rental was very respectable, notes Stevenson, based on a 60-times turn. It ranked 101 on the chain's rental list as of Feb. 1. The chain is maintaining 2,820 copies for rental, or about 15 per store.

Allan Caplan, president of the Omaha-based Applause Video chain, echoes comments from a number of sources when he says, "I was anticipating a high level of returns but it never materialized." Caplan says he is holding on to about 50 copies per store in his 80-plus outlet chain, adding that while sales have slowed down, he expects to sell that inventory over the course of 1989.

"If this title doesn't continue to sell," he says, "nothing else ever will."

Interestingly, the "E.T." phenomenon has created several ripple effects. The price club activity, for example, spawned the new concept of "backbilling." According to Jeani Adams, store manager at MultiVideo here in suburban Bellflower, "the studios are listening to us. Our complaints about price club-type outlets are finding more and more studios rebilling suppliers who perform no more rack service than delivering the product by pallet."

Piqued by the enormous competition of mass merchandisers, retail trade groups are urging that suppliers consider new marketing guidelines for exceptional products such as "E.T." For example, a recent American Video Assn. poll of 230 of its members revealed that 34% were disappointed in the profit margin available on "E.T." Price cutting by mass merchants was cited as the major problem.

## DISNEY SELL-THROUGH

(Continued from page 3)

• Two point-of-purchase displays: A Jell-O display that will highlight the new Ducktales volume and include sweepstakes entry-blank tear pads, and a video store p-o-p that will include a shelf talker/tent card and sweepstakes entry blanks.

Disney officials did not offer a projection for total unit volume on the 34-title promotion, but they expect it to easily surpass last summer's sell-through effort. The 28 titles offered last year, aided by a

sweepstakes promotion with Ivory soap, sold a total of 2.5 million units, according to Disney.

Aside from the two new Ducktales tapes, the other new releases included in the promotion are "Mickey & The Gang," "Nuts About Chip N' Dale," "Fun With Music" (a collection of songs from Disney features), "Ben and Me" (Benjamin Franklin meets Amos Mouse), and "Bongo" (the story of a love-sick bear).

# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	3	5	5	DEBBIE GIBSON ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
2	1	1	34	BOBBY BROWN ▲ <sup>3</sup> MCA 42185 (8.98) (CD)	DON'T BE CRUEL
3	2	2	81	GUNS N' ROSES ▲ <sup>7</sup> GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
4	4	3	18	TRAVELING WILBURYS ▲ WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
5	5	4	25	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFLEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
6	7	9	34	PAULA ABDUL ● VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
7	6	6	13	GUNS N' ROSES GEFLEN GHS 24198 (8.98) (CD)	G N' R LIES
8	13	15	4	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
9	8	7	82	DEF LEPPARD ▲ <sup>9</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
10	9	8	19	ANITA BAKER ▲ <sup>2</sup> ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
11	10	10	23	BON JOVI ▲ <sup>4</sup> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
12	15	16	28	LIVING COLOUR ● EPIC BFE 44099/E.P.A. (CD)	VIVID
13	12	12	16	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
14	17	25	4	TONE LOC DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
15	11	11	43	POISON ▲ <sup>4</sup> ENIGMA C1-48493/CAPTOL (9.98) (CD)	OPEN UP AND SAY ... AH!
16	14	13	21	KENNY G ▲ <sup>2</sup> ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
17	21	26	29	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
18	24	28	4	TESLA GEFLEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
19	20	23	22	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
20	16	14	15	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
21	23	21	26	WINGER ● ATLANTIC 81867 (8.98) (CD)	WINGER
22	28	36	8	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
23	30	40	17	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
24	19	19	7	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
25	22	20	14	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
26	29	37	41	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
27	33	29	46	TRACY CHAPMAN ▲ <sup>2</sup> ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
28	18	17	20	U2 ▲ <sup>3</sup> ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
29	25	18	77	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
30	48	50	7	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
31	42	46	6	ENYA GEFLEN 24233 (9.98) (CD)	WATERMARK
32	34	35	5	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
33	32	32	36	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
34	35	30	69	GEORGE MICHAEL ▲ <sup>7</sup> COLUMBIA OC 40867 (CD)	FAITH
35	27	24	31	SOUNDTRACK ▲ <sup>4</sup> ELEKTRA 60806 (9.98) (CD)	COCKTAIL
36	45	48	25	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
37	37	38	4	BOB DYLAN & THE GRATEFUL DEAD COLUMBIA OC 45056 (CD)	DYLAN & THE DEAD
38	40	41	16	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
39	26	22	14	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
40	49	49	19	BANGLES ● COLUMBIA OC 44056 (CD)	EVERYTHING
41	51	70	5	SKID ROW ATLANTIC 81936 (9.98) (CD)	SKID ROW
42	41	31	34	CINDERELLA ▲ <sup>2</sup> MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
43	38	34	20	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
44	31	27	7	RUSH MERCURY 836 346-1/POLYGRAM (CD)	A SHOW OF HANDS
45	36	33	59	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
46	44	44	15	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
47	39	39	16	SAMANTHA FOX ● JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
48	70	98	3	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
49	55	64	7	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
50	52	54	33	GUY ● LPTOWN 42176/MCA (8.98) (CD)	GUY
51	67	68	39	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
52	46	45	15	KISS MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
53	47	43	17	RATT ● ATLANTIC 81929 (9.93) (CD)	REACH FOR THE SKY
54	98	—	2	N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	80	81	36	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
56	43	42	14	PINK FLOYD ▲ COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
57	60	72	4	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
58	54	62	14	EAZY-E ● RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
59	50	47	15	CROSBY, STILLS, NASH & YOUNG ▲ ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
60	68	65	24	VIXEN EMI 46991 (9.98) (CD)	VIXEN
61	NEW ▶	—	1	FINE YOUNG CANNIBALS I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
62	62	67	18	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
63	61	61	41	BREATH ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
64	56	53	21	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
65	74	79	22	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
66	71	71	13	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
67	66	56	39	ERASURE ● SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
68	59	57	16	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
69	69	73	4	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
70	53	51	18	BARBRA STREISAND ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
71	58	55	56	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
72	77	82	8	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
73	64	60	23	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
74	63	58	39	VAN HALEN ▲ <sup>3</sup> WARNER BROS. 25732 (9.98) (CD)	OUB12
75	90	114	3	TOO SHORT JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS ... TOO SHORT
76	65	59	77	MICHAEL JACKSON ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)	BAD
77	57	52	19	DURAN DURAN ● CAPITOL C1-90958 (9.98) (CD)	BIG THING
78	72	63	70	INXS ▲ <sup>3</sup> ATLANTIC 81796 (9.98) (CD)	KICK
79	82	74	22	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
80	83	80	15	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
81	81	76	36	STEVE WINWOOD ▲ <sup>2</sup> VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
82	84	88	4	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
83	91	96	5	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
84	73	77	10	NEIL DIAMOND ● COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
85	86	87	14	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
86	75	69	36	CHICAGO ▲ REPRISE 25714 (9.98) (CD)	19
87	76	66	42	JOAN JETT AND THE BLACKHEARTS ▲ CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
88	79	75	10	SHERIFF CAPITOL C1-91216 (6.98) (CD)	SHERIFF
89	78	84	30	INFORMATION SOCIETY ● TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
90	87	78	17	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
91	142	136	47	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
92	111	160	3	HANK WILLIAMS, JR. WARNER BROS. 25834 (9.98) (CD)	GREATEST HITS III
93	89	89	12	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
94	96	107	16	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
95	94	95	21	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
96	123	—	2	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
97	126	146	5	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
98	95	90	9	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
99	85	83	29	THE ESCAPE CLUB ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
100	88	85	21	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
101	105	—	2	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
102	93	93	6	VIOLENT FEMMES SLASH 25819/WARNER BROS. (9.98) (CD)	3
103	99	94	78	SOUNDTRACK ▲ <sup>10</sup> RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
104	114	129	4	DAVID CROSBY A&M SP 5232 (8.98) (CD)	OH YES I CAN
105	113	116	4	CHARLIE SEXTON MCA 6280 (9.98) (CD)	CHARLIE SEXTON
106	103	103	26	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
107	92	92	15	AL JARREAU REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
108	124	140	5	MIDGE URE CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
109	101	101	13	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK

○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for their product.

"The Gipsy Kings  
...combines the sly funk of salsa and  
the brio of flamenco with some of the  
blowout intensity of rock."

—Time Magazine

"The Gipsy Kings  
are the latest beneficiaries of a  
growing enthusiasm for popular  
music whose appeal transcends  
language and regional style."

—The New York Times

"Be forewarned:  
from its first  
propulsive beats, *Gipsy Kings*  
will put a spell on you."

—Rolling Stone

# Gipsy Kings

"The Gipsy Kings'  
success suggests world music is no  
passing fad."

—Newsweek



#### FEATURING

the single and video "Bamboleo" and "Djobi Djoba."  
Appearing on The Tonight Show Thursday, March 16.  
Over 250,000 sold!

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- 3/2 New York/Beacon Theatre
- 3/4 Boston/Berklee Performance Center
- 3/5 Washington, D.C./Warner Theatre
- 3/6 Atlanta/Center Stage
- 3/10 Miami/James L. Knight Center
- 3/11 San Juan
- 3/12 Miami/Callé Ocho Festival
- 3/13 Dallas/Arcadia Theatre
- 3/14 Chicago/Park West
- 3/15 San Francisco/Warfield
- 3/17 Los Angeles/Palladium



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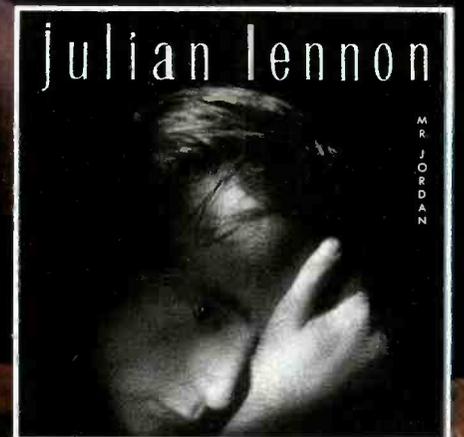
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COMES  
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julian lennon

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# Billboard. TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	140	127	38	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
111	138	123	35	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
112	102	97	44	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
113	97	86	21	OZZY OSBOURNE ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
114	109	106	69	JOE SATRIANI ● RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
115	106	102	26	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
116	NEW ▶		1	SOUNDTRACK CAPITOL C1-91866 (9.98) (CD)	RAIN MAN
117	122	117	29	THE JUDDS ● RCA/CURB 8318-1-R/CRA (8.98) (CD)	GREATEST HITS
118	116	120	33	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
119	117	112	23	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
120	132	119	80	DEBBIE GIBSON ▲ <sup>3</sup> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
121	121	126	4	JON BUTCHER CAPITOL C 1-90238 (9.98) (CD)	PICTURES FROM THE FRONT
122	110	111	13	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
123	104	100	9	CAMOUFLAGE ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
124	131	115	8	SOUNDTRACK CAPITOL C1-91185 (9.98) (CD)	TEQUILA SUNRISE
125	NEW ▶		1	SOUNDTRACK ARISTA AL 8593 (9.98) (CD)	WORKING GIRL
126	155	169	3	EXODUS COMBAT 2001/IMPORTANT (8.98) (CD)	FABULOUS DISASTER
127	134	135	23	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
128	108	104	34	BRITNY FOX ● COLUMBIA BFC 44140 (CD)	BRITNY FOX
129	NEW ▶		1	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
130	107	105	10	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS
131	112	99	19	PET SHOP BOYS ● EMI 90868 (9.98) (CD)	INTROSPECTIVE
132	118	133	91	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ <sup>2</sup> EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
133	120	108	21	SIR MIX-A-LOT ● NASTY MIX 70123 (8.98) (CD)	SWASS
134	136	131	25	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
135	137	147	6	MARTIKA COLUMBIA FC 44290 (CD)	MARTIKA
136	NEW ▶		1	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
137	125	113	62	KEITH SWEAT ▲ <sup>2</sup> VENTURE 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
138	119	121	47	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ <sup>2</sup> JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
139	143	138	20	RICKY VAN SHELTON ● COLUMBIA FC 44221 (CD)	LOVING PROOF
140	129	118	10	ROY ORBISON RHINO 71493 (14.98) (CD)	FOR THE LONELY: AN ANTHOLOGY, 1956-1965
141	135	125	8	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
142	128	122	41	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
143	164	168	25	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
144	100	91	27	KYLIE MINOGUE GEFEN GHS 24195 (8.98) (CD)	KYLIE
145	NEW ▶		1	METAL CHURCH ELEKTRA 60817 (9.98) (CD)	BLESSING IN DISGUISE
146	149	149	18	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
147	115	109	15	DOKKEN ● ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST
148	144	128	15	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI PRIEST
149	127	110	16	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
150	166	162	152	ANITA BAKER ▲ <sup>4</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
151	160	161	15	DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICO
152	139	124	42	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
153	170	—	2	K-9 POSSE ARISTA AL 8569 (8.98) (CD)	K-9 POSSE
154	148	141	45	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
155	147	152	66	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	176	144	7	MARC ALMOND CAPITOL C1-91042 (8.98) (CD)	THE STARS WE ARE
157	159	159	94	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
158	130	130	8	OFRA HAZA SIRE 25816/WARNER BROS. (8.98) (CD)	SHADAY
159	133	134	29	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
160	141	153	24	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
161	161	165	34	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
162	152	143	15	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
163	153	151	8	FAIRGROUND ATTRACTION RCA 8596-1-R (8.98) (CD)	THE FIRST OF A MILLION KISSES
164	196	—	2	CHRIS REA GEFEN GHS 24232 (9.98) (CD)	NEW LIGHT THROUGH OLD WINDOWS
165	162	157	26	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
166	180	194	3	DAVE GRUSIN GRP GR 9579 (9.98) (CD)	DAVE GRUSIN COLLECTION
167	145	148	27	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
168	158	137	16	SAM KINISON WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
169	179	180	3	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
170	157	139	22	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
171	163	155	21	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
172	177	183	11	THE DEAD MILK MEN FEVER 7335 1/ENIGMA (8.98) (CD)	BEEZEBUBBA
173	146	132	15	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
174	183	—	2	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
175	150	150	4	OINGO BOINGO A&M SP 5217 (8.98) (CD)	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET
176	197	175	60	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
177	185	173	19	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
178	156	156	8	LEE RITENOUR GRP GR 9570 (9.98) (CD)	FESTIVAL
179	NEW ▶		1	TAKE 6 REPRIS 25670 (8.98) (CD)	TAKE 6
180	167	179	21	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
181	NEW ▶		1	SOUNDTRACK EPIC 45084/E.P.A. (9.98) (CD)	TAP
182	NEW ▶		1	METHOD OF DESTRUCTION MEGAFORCE MC 1360/CAROLINE (8.98) (CD)	GROSS MISCONDUCT
183	151	145	13	THE ART OF NOISE CHINA 837 367 1/POLYGRAM (CD)	THE BEST OF THE ART OF NOISE
184	190	185	30	LITTLE FEAT ● WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
185	154	142	22	SOUNDTRACK ● ATLANTIC 81905 (9.98) (CD)	BUSTER
186	189	189	3	ALEXANDER O'NEAL TABU OZ 44492/E.P.A. (CD)	ALL MIXED UP
187	187	—	2	RODNEY-O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98)	ME AND JOE
188	178	190	17	'TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
189	184	174	8	SOUNDTRACK WTG SP 45036/E.P.A. (CD)	TWINS
190	181	186	102	U2 ▲ <sup>5</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
191	174	164	23	ANTHRAX ● MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
192	193	193	3	BRUCE COCKBURN GOLD CASTLE 71320 (8.98) (CD)	BIG CIRCUMSTANCE
193	175	170	29	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
194	173	163	30	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
195	172	172	52	SOUNDTRACK ▲ <sup>3</sup> RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
196	182	177	18	CAMEO ● ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
197	165	154	28	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
198	191	178	41	2 LIVE CREW ● LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
199	168	166	31	SALT-N-PEPA ● NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
200	169	158	16	BOYS CLUB MCA 42242 (8.98) (CD)	BOYS CLUB

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                                 |  |                                 |                                  |                           |                              |                          |                        |
|---------------------------------|--|---------------------------------|----------------------------------|---------------------------|------------------------------|--------------------------|------------------------|
| 2 Live Crew 198                 | Tracy Chapman 27                         | Sheena Easton 46                | Hothouse Flowers 193             | Bobby McFerrin 91         | The Pursuit Of Happiness 109 | More Dirty Dancing 195   | U2 190, 28             |
| Paula Abdul 6                   | Cheap Trick 154                          | Eazy-E 58                       | House Of Lords 90                | Metallica 36              | R.E.M. 13                    | Rain Man 116             | Midge Ure 108          |
| Alabama 69                      | Chicago 86                               | Erykah 31                       | Enya 78                          | Metal Church 145          | Ratt 53                      | Tap 181                  | Van Halen 74           |
| Marc Almond 156                 | Toni Childs 110                          | Erasure 67                      | Ice-T 160                        | Method Of Destruction 182 | Chris Rea 164                | Tequila Sunrise 124      | Luther Vandross 64     |
| Anthrax 191                     | Cinderella 42                            | The Escape Club 99              | Information Society 89           | George Michael 34         | Lou Reed 49                  | Twins 189                | Violent Femmes 102     |
| The Art Of Noise 183            | Bruce Cockburn 192                       | Gloria Estefan/Miami Sound 132  | INXS 78                          | Mike + The Mechanics 23   | Keith Richards 171           | Working Girl 125         | Vixen 60               |
| Rick Astley 24, 176             | Tommy Corwell And The Young Rumblers 197 | Melissa Etheridge 51            | Michael Jackson 76               | Kylie Minogue 144         | Lee Ritenour 178             | Stevie B 136             | Warrant 96             |
| Bad Company 165                 | Rodney-O Joe Cooley 187                  | Exodus 126                      | Jane's Addiction 106             | Eddie Money 95            | Rush 44                      | Rod Stewart 26           | Was (Not Was) 65       |
| Anita Baker 10, 150             | Elvis Costello 48                        | Fairground Attraction 163       | Al Jarreau 107                   | N.W.A. 54                 | Sa-Fire 127                  | George Strait 101        | The Waterboys 85       |
| Bangles 40                      | Cowboy Junkies 30                        | Fine Young Cannibals 61         | Joan Jett And The Blackhearts 87 | Ivan Neville 146          | Sade 142                     | Barbra Streisand 70      | When In Rome 170       |
| Rob Base & D.J. E-Z Rock 73     | The Robert Cray Band 159                 | The Fixx 83                     | Journey 20                       | New Edition 33            | Salt-N-Pepa 199              | Al B. Sure! 112          | Karyn White 19         |
| Basia 71                        | Crosby, Stills, Nash & Young 59          | Fleetwood Mac 39                | The Judds 117                    | New Kids On The Block 17  | Joe Satriani 68, 114         | Keith Sweat 137          | White Lion 29          |
| Bon Jovi 11                     | David Crosby 104                         | Julia Fordham 162               | K-9 Posse 153                    | New Order 32              | Charlie Sexton 105           | Sweet Tee 169            | Will To Power 167      |
| Boy Meets Girl 100              | D.J. Jazzy Jeff/ Fresh Prince 138, 149   | Samantha Fox 47                 | Kid 'N Play 122                  | Alexander O'Neal 186      | Ricky Van Shelton 139        | Take 6 179               | Hank Williams, Jr. 92  |
| Boys Club 200                   | Taylor Dayne 45                          | Kenny G 16                      | King Tee 141                     | Oingo Boingo 175          | Sheriff 88                   | Tea 18                   | Vanessa Williams 55    |
| The Boys 38                     | The Dead Milkmen 172                     | Debbie Gibson 1, 120            | Sam Kinison 168                  | Roy Orbison 140, 130, 8   | Michelle Shocked 115         | They Might Be Giants 93  | BeBe & CeCe Winans 174 |
| Breathe 63                      | Def Leppard 9                            | Gipsy Kings 66                  | Kiss 52                          | Original London Cast 155  | Joe Satriani 68, 114         | Thirty Eight Special 180 | Winger 21              |
| Edie Brickell & New Bohemians 5 | Neil Diamond 84                          | Dave Groves 166                 | Kix 79                           | Ozzy Osbourne 113         | Charlie Sexton 105           | Tiffany 25               | Steve Winwood 81       |
| Bulletboys 43                   | Dokken 147                               | Guns N' Roses 3, 7              | LeVert 94                        | K.T. Oslin 143            | Ricky Van Shelton 139        | Tanita Tikaram 97        |                        |
| Bobby Brown 2                   | Dokken 147                               | Guy 50                          | Huey Lewis & The News 194        | Robert Palmer 111         | Sir Mix-A-Lot 133            | 'Til Tuesday 188         |                        |
| Jon Butcher 121                 | Dokken 147                               | M.C. Hammer 80                  | Living Colour 12                 | Pet Shop Boys 131         | Skid Row 41                  | Today 98                 |                        |
| Jonathan Butler 177             | Dreams So Real 151                       | Ofra Haza 158                   | Little Feat 184                  | Pink Floyd 56             | Slick Rick 72                | Tone Loc 14              |                        |
| Cameo 196                       | Duran Duran 77                           | The Jeff Healey Band 119        | Living Colour 12                 | Poison 15                 | SOUNDTRACKS                  | Tony! Toni! Tone! 152    |                        |
| Camouflage 123                  | Bob Dylan & The Grateful Dead 37         | The Jimi Hendrix Experience 173 | Lyle Lovett 82                   | Beaches 22                | Beaches 22                   | Too Short 75             |                        |
|                                 | Steve Earle 62                           | John Hiatt 134                  | Martika 135                      | Buster 185                | Cocktail 35                  | Traveling Wilburys 4     |                        |
|                                 |  |                                 |                                  | Cocktail 35               | Dirty Dancing 103            | Randy Travis 157, 118    |                        |

## 'WILD THING' EARNS HEAVY METAL IN FEB. CERTS

(Continued from page 6)

topped the 7 million mark in U.S. sales, becoming the third and fourth best-selling debut albums in pop history. Among first-time efforts, only "Boston" and "Whitney Houston"—with U.S. sales of 9 million copies each—have sold better domestically.

Michael's "Faith," which generated an unprecedented six top-five singles and which won the Grammy for album of the year, was released in October 1987; Guns N' Roses' "Appetite For Destruction" was issued three months earlier. "Faith" is the best-selling album-of-the-year Grammy victor since Lionel Richie's "Can't Slow Down" four years ago, which sold 10 million in the U.S.

Also in February, Prince's 1984 blockbuster "Purple Rain" was certified for U.S. sales of 10 million copies, which puts it in a tie with "Dirty Dancing" as the best-selling soundtrack since "Saturday Night Fever" more than a decade ago.

Van Halen's 1978 debut album was certified for U.S. sales of 6 million copies, and its 1982 "Diver Down" topped the 3 million mark. Of the band's eight albums to date, seven are at least double platinum and six are at least triple platinum.

Kenny G landed his second straight double platinum album, as "Silhouette" matched the sales pace of his 1987 hit, "Duotones." The Arista star is the first instrumentalist to land two multiplatinum albums, though Herb Alpert & the Tijuana Brass—whose back catalog hasn't been submitted for multiplatinum certification—obviously qualifies.

Bobby Brown's "Don't Be Cruel" topped the 3 million mark in U.S. sales, becoming the best-selling album by a black artist since Michael Jackson's "Bad" two years ago.

Two albums—both greatest-hits sets—were certified gold and platinum simultaneously: Fleetwood Mac's "Greatest Hits" and Kiss' "Smashes, Thrashes & Hits." It's Kiss' ninth platinum album.

Two of the most successful male singers of the modern pop era—Elton John and Neil Diamond—added to their long gold album histories. John landed his 23rd gold album with "Greatest Hits, Vol. III"; Diamond received his 20th gold album with "The Best Years Of Our Lives," which apparently sold respectably despite its failure to crack the top 40 on the pop albums chart.

Four catalog albums were belatedly certified platinum: Candle's "The Music Machine" (1977), "Aldo Nova" (1982), Yaz's "Upstairs At Eric's" (1982), and Bad Company's "10 From

6" (1985).

Here's the complete list of February certifications:

### MULTIPLATINUM ALBUMS

Prince & the Revolution, "Purple Rain" soundtrack, Warner Bros., 10 million.

Guns N' Roses, "Appetite For Destruction," Geffen, 7 million.

George Michael, "Faith," Columbia, 7 million.

"Van Halen," Warner Bros., 6 million.

Bobby Brown, "Don't Be Cruel," MCA, 3 million.

Van Halen, "Diver Down," Warner Bros., 3 million.

Kenny G, "Silhouette," Arista, 2 million.

The Outfield, "Play Deep," Columbia, 2 million.

### PLATINUM ALBUMS

Chicago, "19," Reprise/Warner Bros., its 14th.

Kiss, "Smashes, Thrashes & Hits," Mercury/PolyGram, its ninth.

Fleetwood Mac, "Greatest Hits," Warner Bros., its seventh.

Bad Company, "10 From 6," Atlantic, its third.

Europe, "Out Of This World," Epic, its second.

Joan Jett & the Blackhearts, "Up Your Alley," CBS Associated Labels, their second.

R.E.M., "Green," Warner Bros., its second.

"Aldo Nova," Portrait, its first.

Edie Brickell & the New Bohemians, "Shooting Rubberbands At The Stars," Geffen/Warner Bros., their first.

Candle, "The Music Machine," Birdwing, its first.

Yaz, "Upstairs At Eric's," Warner Bros., its first.

### GOLD ALBUMS

Elton John, "Greatest Hits Vol. III, 1979-1987," Geffen, his 23rd.

Neil Diamond, "The Best Years Of Our Lives," Columbia, his 20th.

Kiss, "Smashes, Thrashes & Hits," Mercury/PolyGram, its 16th.

Fleetwood Mac, "Greatest Hits," Warner Bros., its ninth.

Samantha Fox, "I Wanna Have Some Fun," Jive/RCA, her third.

Little Feat, "Let It Roll," Warner Bros., its third.

Anthrax, "State Of Euphoria," Megaforce/Island, its second.

Paula Abdul, "Forever Your Girl," Virgin, her first.

Eazy-E, "Eazy Duz It," Priority, its first.

Erasure, "The Innocents," Sire, its first.

Living Colour, "Vivid," Epic, its first.

Joe Satriani, "Surfing With The Alien," Relativity, his first.

Sir Mix-A-Lot, "Swass," Nasty-mix, its first.

"Vixen," EMI, its first.

### MULTIPLATINUM SINGLES

Tone Loc, "Wild Thing," Delicious Vinyl/Island, 2 million.

### PLATINUM SINGLES

Whitney Houston, "I Wanna Dance With Somebody (Who Loves Me)," Arista, her first.

Michael Jackson, "Beat It," Epic, his first.

Michael Jackson, "Billie Jean," Epic, his second.

Michael Jackson, "Don't Stop Till You Get Enough," Epic, his third.

Michael Jackson, "Rock With You," Epic, his fourth.

Jacksons, "Enjoy Yourself," Epic, their second.

Tone Loc, "Wild Thing," Delicious Vinyl/Island, his first.

### GOLD SINGLES

Michael Jackson, "Off The Wall," Epic, his seventh.

Michael Jackson, "She's Out Of My Life," Epic, his sixth.

Taylor Dayne, "I'll Always Love You," Arista, her second.

Starship, "Nothing's Gonna Stop Us Now," Grunt/RCA, its second.

Paula Abdul, "Straight Up," Virgin, her first.

Rick Astley, "Never Gonna Give You Up," RCA, his first.

Rob Base & DJ. E-Z Rock, "It Takes Two," Profile, their first.

Taylor Dayne, "Tell It To My Heart," Arista, her first.

D.J. Jazzy Jeff & the Fresh Prince, "Parents Just Don't Understand," Jive/RCA, their first.

Samantha Fox, "I Wanna Have Some Fun," Jive/RCA, her first.

Bill Medley & Jennifer Warnes, "(I've Had) The Time Of My Life," RCA, his first; her second.

Starship, "We Built This City," Grunt/RCA, its second.

Milli Vanilli, "Girl You Know It's True," Arista, its first.

Billy Vera & the Beaters, "At This Moment," Rhino, their first.

# Lewis, Santana, Metallica Among Bammy Winners

BY ROBIN TOLLESON

SAN FRANCISCO Northern California's night to celebrate its own came Feb. 25 with the 12th annual Bay Area Music Awards—the Bammies—at the San Francisco Civic Auditorium. Coming only three days after the Grammys this year, the ceremony was eagerly awaited by fans, performers, presenters, and nominees.

Bammy winners are decided by music fans who vote on ballots in the mostly rock-oriented BAM magazine. That orientation perhaps explains how current Van Halen screamer Sammy Hagar beat a field that included Bobby McFerrin for outstanding male vocalist. San Francisco's McFerrin had hauled his four Grammys home Feb. 22 and was on hand here to pick up a few more prizes.

Usual winners Grace Slick, Jerry Garcia, and Paul Kantner were spared trips to the podium this year, and Journey did not have to prepare any acceptance speeches, but Huey Lewis & the News won three more Bammies (including best group), bringing their eight-year total to 26. Newsman Sean Hopper won outstanding keyboardist for the third time, and the News' Mario Cipollina beat out Rob Wasserman and Randy Jackson for honors on bass.

Sheila E. was rewarded for her fiery work with Prince with an outstanding-drummer Bammy, beating out the powerful Narada Michael Walden—who, surprisingly, has yet to win a Bammy for his drum work. Chris Isaak & Silverstone seemed destined to work the local scene forever with a third consecutive club-band-of-the-year Bammy.

New faces? Berkeley's Joe Satriani, who burst out with "Surfing

With The Alien" and a tour with Mick Jagger, took home the outstanding guitarist Bammy. The prolific experimental guitarist Henry Kaiser was something of a surprise winner for outstanding independent album with "Those Who Know History Are Doomed To Repeat It," beating out MC Hammer, Game Theory, and the Catheads. Pebbles was named outstanding female vocalist, and Beatnik Beatch won debut album honors.

Katie Webster's "Swamp Boogie Queen" won for blues album, and Neil Young's "This Note's For You" was voted outstanding song. McFerrin did not go home empty-handed, winning the outstanding-jazz-album prize, and local heavy metal rockers Metallica scored big for outstanding album with "... And Justice For All."

Carlos Santana was voted Bay Area musician of the year for his work not only on the "Blues For Salvador" album, but also for a successful tour with sax great Wayne Shorter and other jazz stars. Santana turned around and presented the lifetime achievement award to blues legend John Lee Hooker. Photographer Jim Marshall was also presented an award for his excellent lens work over the years.

Presenters at the show included John Fogerty, Linda Ronstadt, Randy Cross of football's 49ers, and Nina Blackwood of MTV fame. Performing at the show were Tony! Toni! Toné!; Buck Owens; Carlos Santana & the Caribbean All Stars; Joe Satriani; Narada Michael Walden and Clarence Clemons; and John Lee Hooker.

Last year's show was a benefit for the Bay Area Rock 'N' Roll Museum. This year's proceeds are slated to go to Project Open Hand, a local AIDS care organization.

## ORBISON FINDS POSTHUMOUS SUCCESS

(Continued from page 4)

four of them hits compilations—entered the top half of the album chart.

John Lennon & Yoko Ono's "Double Fantasy" ascended to No. 1 only two weeks after Lennon was shot and killed in December 1980. Five other previously released Lennon albums also re-entered the album chart at the beginning of 1981.

Although "The Traveling Wilburys" technically is not an Orbison album, Orbison is still the only artist to be featured on two simultaneous top 10 albums posthumously since Jim Croce's "Life And Times" and "I Got A Name" in 1973.

Virgin co-managing director Jeff Ayeroff says that "Mystery Girl" has sold "in excess of a million [units] here, and in excess of a million outside the U.S." Noting that the album is currently No. 1 in Australia and the Scandinavian countries and is "multi-platinum" in the U.K., he continues, "It's internationally a huge record."

"We expect it to keep going," Ayeroff adds, saying that he does not anticipate a sales spike due to waning sentiment over the singer's death.

"Ultimately we are going to be robbed of bigger sales, because people will view it like that," Ayeroff says. "[Had Orbison lived,] we would

not have sold the records as quickly, but they would have sold. He was ready to take his comeback all the way. He would have toured."

Ayeroff says that an "actual posthumous album" of material recorded during the "Mystery Girl" sessions will be released by Virgin next year. Virgin is also negotiating to issue the soundtrack for the all-star 1987 concert video, "Roy Orbison & Friends: A Black And White Night."

According to Ayeroff, the next single from "Mystery Girl," "She's A Mystery To Me" (penned by Bono Hewson and the Edge of U2 and produced by Hewson), will be issued within the next six weeks, after "You Got It" has run its course.

Warner publicity VP Bob Merlis says that "The Traveling Wilburys" has sold 2.1 million units to date. The album's current single, "End Of The Line," drops to No. 66 this week.

"Heading For The Light," a Wilburys track featuring Harrison, will be the next cut to be worked at album rock radio, according to Merlis. He adds that the label has no plans to issue "Not Alone Any More," Orbison's featured number on the album, as a single.

Tracy Hill, Rhino national publicity

director, says that "For The Lonely" has sold a total of 200,000 copies since its August 1988 release; 135,000 units have been sold since Orbison's death in December.

"We shipped 35,000 the day he died," Hill says.

Rhino VP of A&R Gary Stewart says the label will release "The Classic Years," a single-LP/single-CD compilation of Orbison's MGM material, April 21.

"We had compiled and planned it before [Orbison's death]," Stewart says. "We had wanted to do a lot of Roy Orbison's material before. We also want to do a second record of Monument material, too. 'For The Lonely' was supposed to be the first step."

Albert Shulman, senior VP/GM of CBS Special Products, reports that six of the company's nine Orbison compilations (taken from the Monument catalog) have sold in excess of 100,000 units, while three new packages issued since the singer's death have sold 50,000 units and are "on the way to 100,000."

"The sales began prior to his demise," Shulman adds. "His career was on an upswing. We were very pleased with what was going on."

## U.K. RECORD BIZ TOPS \$1 BILLION

(Continued from page 1)

graphic Industry figures also indicate that the LP is holding its own against intense competition from the CD and the cassette. LP volume in 1988 was slightly more than 50 million units, 4% less than the total for the previous year.

Singles sales continued their decline: 60 million units, 5% fewer than in 1987, shipped last year, including more than 2 million CD singles. Seven-inch vinyl unit shipments declined 7% during the year, and those of the 12-inch version dipped by 9%.

"There was a feeling in some quarters that cassette deliveries were likely to level off during 1988," says BPI general manager Peter Scaping, "but healthy volumes of shipments toward

Christmas put the annual total at 80.9 million units, 9% up on the 1987 figure of 74.4 million. Significantly, [monetary] value increased by 21% at \$393 million, \$70 million more than the previous year's figure. Despite steady expansion of the CD market, cassettes still account for more than half of all album shipments."

The CD success story continued last year, despite a slowing of sales in earlier quarters. Aided by the pre-Christmas market, the format accelerated during the last quarter to register a 60% increase over 1987 with more than 29 million units delivered and a revenue increase of 44% to \$294 million.

NIGEL HUNTER

## KEY GLOBAL MARKETS LOVE CD

(Continued from page 1)

record companies continue to position CD pricing to meet market expansion rates and player-owner price tolerance in "a classic 'razors and blades' marketing exercise." The overall pricing trend is down, mainly because of more budget-priced repertoire being released, particularly in the U.S., where market leaders have introduced tiering strategies and recent premium-material price cuts.

"However, popular CD releases will still be held at 35%-40% premium over conventional media [vinyl records and cassettes] indefinitely as the older music media drift into obsolescence in the 1990s," predicts the survey.

Despite the continued retail price premiums for CDs, competition in the

RECORDED MUSIC FORECAST SUMMARIES (U.S., JAPAN AND EUROPE)				
	1988		1992	
	Units	Value*	Units	Value*
CDs	390	6,020	870	10,795
Cassettes	787	6,740	720	6,360
LPs	295	2,835	147	1,460
Total	1,472	15,595	1,737	18,615

\*In millions of dollars. †In millions.  
Data Sources: BIS Mackintosh, IFPI, industry associations.

CD manufacturing industry has forced down pressing costs to \$1.50 or less in volume.

Consumer surveys on CD singles

in the U.S. and Europe disclose some discrepancy between youth-oriented singles buyers and the current CD-player-ownership profile. Japan is the

exception, where the CD has proved a rapid attraction in the youth demographic and CD single sales climbed beyond the 20 million unit mark last year, aided by "more mature" consumers buying carefully selected CD single releases.

The survey asserts that cassette singles are plugging the gap between the declining 7-inch vinyl single and the CD in the U.S., but this cassette format is not being actively marketed in Europe, where 7-inch vinyl sales dipped by 8% last year.

CD single sales in Europe and the U.S. are expected to grow after 1990 as player ownership increases, with 50 million units forecast for Europe and 45 million for the U.S. by 1992.

## AWARDS SHOW PERFORMERS WIN BIGGER SALES

(Continued from page 1)

cast, revived sales for their nominated albums.

Sales of McFerrin's "Simple Pleasures"—which contains the Grammy-winning "Don't Worry, Be Happy"—had slowed to the pace of a catalog item prior to the Grammy shot, according to Lynn Batcheck, buyer for 40-store Columbus, Ohio-based Record & Tape Outlet. Says Dave Roy, head buyer for 437-store Trans World Music Corp., "McFerrin and Chapman kicked back in with very good numbers."

All in all, at least 11 titles on Billboard's Top Pop Albums chart showed significant gains as a result of Grammy show exposure. Among the bulleted movers: Etheridge (from 67-51), Chapman (33-27), Childs (140-110), Oslin (163-143), and McFerrin (142-91).

Dealers point to many examples of the Grammys' oomph. "As you look up and down our top 200, it's very apparent where you had Grammy action," says Jim Dobbe, VP of sales for 223-store Los Angeles-based Wherehouse Entertainment.

At Trans World, Etheridge's sales tripled and O'Connor's title came back to life. Roy also reports that post-Grammy store orders for Take 6 were six times the number of total units sold prior to the telecast.

The Musicland Group, with 682 stores, saw McFerrin and Chapman triple in sales, with large CD gains for both artists, according to buyer Bob Theisen. Wherehouse's Dobbe says Chapman's CD and cassette sales doubled; McFerrin's CD take tripled and his tape sales doubled.

Etheridge's cassette and the Take 6 title both doubled in sales at Musicland. A big surprise for the chain, says Theisen, is that Grammy no-show George Michael enjoyed a 50% increase.

Throughout this decade, the Grammy show and, to a lesser extent, January's American Music Awards have become spark plugs for music sales. Both awards shows have become centerpieces for promotions staged by the National Assn. of Recording Merchandisers.

The Grammy show provides "an instant response" for rack accounts, according to Mario DeFilippo, senior VP of purchasing at Handleman, who also lauds the Dick Clark-produced AMA show. "We should have more of these kind of shows," DeFilippo says. "For the size of our industry, we are not as publicized as the movie business."

Trans World's Roy says the two awards shows not only impact specific titles but also serve to increase a

music store's overall sales. "Anytime you have an awards show with three hours of prime time on national television, you have to benefit from that exposure," he says.

Requests to NARM for AMA point-of-purchase materials increased by 50,000 pieces over the trade group's inaugural campaign in 1988, while member requests for Grammy p-o-p jumped by 100,000 pieces. NARM director of special projects Ray Gianchetti says AMA displays were built in 13,600 stores, 2,600 more than last year. NARM's 5-year-old Grammy campaign was supported this year by 14,500 outlets, an increase of 1,200 over '88.

Retailers think the Grammys affect sales more than the AMA event, although the younger broadcast has shown its own might. Record & Tape Outlet's Batcheck noticed George Michael and Randy Travis gained more sales from the AMA show, on which both appeared, than they did from winning Grammys, where Travis accepted his trophy but Michael was a no-show.

Trans World's Roy and Strawberies' Cohen both fear the Grammys could lose an edge to the AMAs if this year's pattern of odd nominations and winners continues. Both cite the awarding of the hard rock/metal trophy to Jethro Tull over the currently popular Guns N' Roses and Def Leppard as a decision that particularly miffed consumers.

"We were asking ourselves, do the kids who like Guns N' Roses even know who Iggy Pop is?" says Cohen,

referring to one of the nominees.

"This year's Grammys left a sour taste," says Roy. "There was so much comment about who was nominated and who was not. The AMA doesn't have as much recognition, but that could change if the Grammys remain so middle-of-the-road."

It also looks like Madison Avenue is beginning to play a role in post-awards sales. Michael's much ballyhooed Diet Coke ad contributed to the boost his album saw in the wake of the AMAs, while Robert Palmer got a lift from his Pepsi spot that aired during the Grammys. Even though Palmer's Grammy was presented prior to the broadcast, his commercial helped "Heavy Nova" bubble up from No. 138 to a bulleted No. 111.

## DANCE MUSIC MAVENS MEET

(Continued from page 6)

lishing, crossover radio, and crossover promotion sessions.

Andy "Panda" Tripoli, Ish, and Lewis Martinee were among the top producers who handled questions and comments regarding the use of live instruments in contemporary dance music, while retailers and marketers answered inquiries concerning the future of the 12-inch vinyl single.

Many panelists agreed that a tighter rein must be placed on remixing and the new breed of A&R execs must strive for fresh and challenging music to keep the genre alive and exciting. "The exchange of ideas was positive all around, but the challenge will be if those who attended will return to their workplaces and set the precedent for the whole year," says Kelly.

Kelly says he would like to see the conference adopt a broader scope with input from outside sources. "We would like to solicit more participation from a greater number of international record people and publish-

ers, which would help to educate those here in the States to the music that's happening internationally in a big way."

In order to increase registration, Kelly says, "We'll spend more time developing our focus and preparing a better marketing scheme to let more people know that we're here and exist for them."

## CHRYSLIS-BMG DEAL?

(Continued from page 4)

als may be contingent on an overall financial agreement with BMG.

In the U.S., Chrysalis is distributed by CBS Records under a pact that has two more years to run. Kiener declines to comment on how the CBS deal would be affected by a financial arrangement with BMG or some other party. However, he says, "As far as I'm concerned, we have an agreement, and we and CBS have a good relationship."

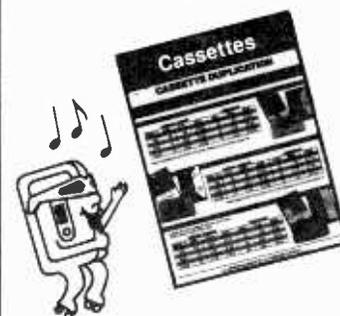
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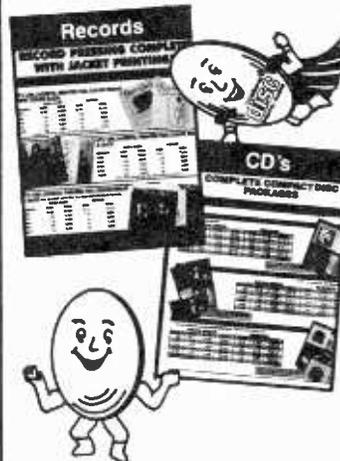
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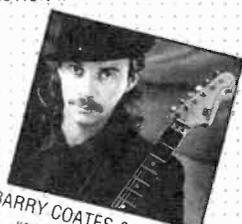
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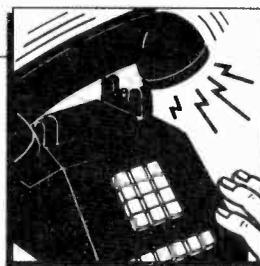


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## INSIDE TRACK



Edited by Irv Lichtman

**DUAL—WELL VCR NEAR:** Go-Video, the small Arizona company that has been trying to put a dual-well VCR on the market for several years, is likely to make it in the fourth quarter of this year under an agreement with Korea's Samsung to manufacture a below-\$1,000-list unit based on a Go-Video U.S. patent granted last year. There should be no movie-studio resistance because Go-Video has agreed to add an electronic signal to the VCRs to prevent duping of encoded prerecorded software. Go-Video has dropped an antitrust action against Samsung that claimed it conspired with other VCR manufacturers to prevent Go-Video from getting parts needed to make a dual-well VCR. Out-of-court settlements have been reached with other manufacturers sued by Go-Video.

**CHINESE GLASNOST?** The Chinese government will sponsor a series of concerts by Western pop artists in the near future, according to Shelly Schultz, a partner in the newly formed Monterey Artists International agency. Schultz declines to provide details of the venture, which news accounts say will feature a number of pop artists playing two shows each in Shanghai, Canton, and Beijing. A U.S. company with ties to the Ministry of Foreign Economic Relationships and Trade and the Ministry of Culture is the main force behind the concert series. Details on the shows will be announced in three weeks, Schultz says. Monterey Artists International's talent roster includes James Taylor, Linda Ronstadt, Randy Newman, and Little Feat.

**GOING HOME?** Although nobody's talking, Bob Pittman is reportedly close to inking a deal with Warner Communications Inc. that will see the whiz-kid media executive and co-founder of MTV ending his partnership with MCA in Quantum Media Inc. and heading back to the WCI fold, probably in a top spot with Warner's cable TV arm. Pittman is reportedly buying MCA's 50% stake in QMI, which in its roughly 18 months of operation launched two TV shows ("The Morton Downey Show" and "Pictionary," due to air this spring). Quantum's record division, helmed at one time by Les Garland, another member of the original MTV management team, never got off the ground.

**IS DANNY GLASS** headed from Chrysalis to the new SBK label as head of promotion? When contacted, Glass admits to communication with SBK, but says he's not made any decisions yet. SBK's Charlie Koppelman will only note that he has great respect for Glass' promo clout and would "be proud to have him on my team."

**MUSIC PLUS, VINYL MINUS:** L.A.'s Music Plus, expanding up and down the West Coast with its first store in the San Francisco area about to bow, is making headlines in the local consumer media with a vinyl phase-out. After a story broke about the chain pulling LPs from 14 stores, "we had calls from all over the country, even the Wall Street Journal," says Mitch Perliss, director of purchasing, who believes the whole issue was blown out of proportion. "We've had two stores without LPs for six months," he says. "It's gradual." As part of its steady expansion, the 60-store chain has opened an outlet store and will dispose of LPs there. "It's so new we haven't even merchandised it yet. We just put up the sign." The chain is expanding to Santa Clara in the Bay Area and to San Clemente toward San Diego.

**NARM MULLS FALL COMBO:** Leaders set for the NARM Retail Advisory huddle in New Orleans expect some changes, which could possibly include combining the event with the burgeoning wholesale event held the past two years in Palm Springs. "We're getting complaints that the two events are too close together," says one wholesaler.

**METRO MERGER?** Word is rife on the street that either an outright sale or a merger is coming for Metro Video Distributors, the New York wholesale firm headed by industry pioneer Arthur Morowitz.

**MAN (?) OF THE YEAR:** The International Tape

Assn. has made a far-out choice for its Man Of The Year Award to be presented at a breakfast Thursday (11) at the association's convention in Palm Beach, Fla. The spaceship, please... it's "E.T." Accepting the award on behalf of "E.T." will be representatives from MCA Home Video and producer Steven Spielberg's Amblin Entertainment.

**RONALD REAGAN** won't get any royalties from his appearance in the new J2 Communications videocassette, "Stand-Up Reagan," but he will be getting two dozen complimentary copies from Jim Jimirro, president of J2. The tape, a compilation of humorous stories, jokes, and anecdotes told by the former President, has set a prebook sales record for J2 with some 50,000 units shipped. The 40-minute, \$19.95 tape, has reportedly been greeted warmly by Reagan supporters, and has been sent to a number of political columnists—even those who occasionally found fault with Reagan.

**WHEN IN NEW ORLEANS:** Among the offbeat pleasures you'll find during the National Assn. of Recording Merchandisers meet in New Orleans are the street performers who have been hired to entertain at Tower Records' store managers party on Sunday (5). Among them, promises Tower senior VP Stan Goman, will be "Eddie the Disembodied Head, who blows bubbles and guesses your shoe size."

**VIDEO WINS:** The quarter that closed Jan. 31 put Spec's Music 30% ahead of the pace set in the previous year; net earnings of more than \$1 million translates to per-share earnings of 27 cents. Prudential-Bache Securities analyst Craig Bibb terms same-store increases of 12% "amazing," and notes that "E.T. The Extra Terrestrial" and "Cinderella" helped pace a video sell-through increase of roughly 90%. Net earnings for the first half of the current fiscal year are 53% ahead of '88 numbers.

**OFFICE ROUTINE:** Joan Baez had a chance meeting recently with maestro Lawrence Welk at the offices of the Welk Record Group in Santa Monica, Calif. She was there to discuss a boxed anthology of her Vanguard years, due out within the next year (the now Welk-owned label was her first recording home, starting in the early '60s). Welk, who was playing pool at the time of the meeting, turns 86 Saturday (11).

**EXCUSED ABSENCE:** Michael Brecker, the jazz saxist, couldn't make it to the Shrine Auditorium in Los Angeles Feb. 22 to accept his first Grammy for best jazz performance. He was back in New York helping his wife deliver their first child, Jessica Lauren.

**BANANARAMA STARTS** its first U.S. tour March 21 at Boston's Orpheum Theatre. That will be the first of 12 dates that will be capped by an April 7 performance at the Universal Amphitheatre in Los Angeles. Other cities are Hartford, Conn. (March 22), Washington, D.C. (24), New York (25), Detroit (27), Chicago (28), Milwaukee (29), Denver (April 1), Salt Lake City (3), San Francisco (5). Trio's latest PolyGram album is "Love, Truth And Honesty: The Greatest Hits Collection."

**BYRON BOOTH,** the former DJ who was founder and president of erstwhile Wichita, Kansas-based chain Poppingo Video, died of a cerebral hemorrhage Feb. 27. He was 49. National Video, then run by Ron Berger, took over Poppingo in 1986. At the time of his death, Booth headed a consulting firm for small businessmen.

**THE HONOREES AT THIS YEAR'S** Young Black Programmers Coalition dinner are Atlantic Records' senior VP Sylvia Rhone and WGCI-FM Chicago's Sonny Taylor. Ironically, the announcement comes right as Taylor leaves the station he programmed for the last two years. The dinner will be held May 13 at the Doubletree Hotel in Dallas.

**SPECIAL METAL:** At a break during a Kiss video shoot Feb. 28 at Empire Studios in Long Island City, N.Y., PolyGram Records' Dick Asher and Bob Jamieson presented the group with its 17th platinum and 20th gold records. Asher had some nice things to say about the group's longevity—now 15 years—to a TV interviewer.



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